

ST. PAUL'S SCHOOL Alfred Waterhouse, R.A., Architect.

English Gothic Architecture of the Nineteenth Century

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[Read before the Royal Institute of British Architects, on Monday, 31 March 1924.]

WHEN I chose the title for this lecture I carefully avoided the words "Gothic Revival." Those words make the accepted name of the movement about which I am to speak. Whether they are misleading or not depends upon what the word "revival" is taken to mean. I therefore decided not to use them until I had said what that word means to me.

As I understand the custom of the language, you may speak of "reviving" the perishing but not the perished—you can revive a lost sheep but you can't revive mutton. Yet people write of the Gothic Revivalists as if those doctors of a sick style had been resurrection-men disinterring a corpse. That the Gothic style in England has ever become a corpse I will not allow.

Gothic architecture, as everyone knows, was the only architecture in this country from the acceptance of the pointed arch until the gradual pervasion at the end of the sixteenth century of the style of the Renaissance. This successful style eventually ousted Gothic from its place and power. The Church of England held to the old way of building for a century or so, compelling even Sir Christopher Wren to its occasional practice. The Universities were also obstinate, and it was not until the second quarter of the eighteenth century that new Gothic buildings for ecclesiastical or educational purposes became unusual.

Very soon after this, conscious revival began, sometimes as serious as in the elaborate octagonal church built in 1756 at Hartwell, in Buckingham-

shire, but generally as frivolous as with Horace Walpole in his beloved "Strawberry." In little things Gothic became a fashion among the *beau monde*, and the style was deliberately conventionalised into a manageable alternative to Chinese or Rococo for the customers of Chippendale.

Gothic hermitages in shrubberies, Gothic parlours with traceried wall-papers, Gothic cold baths in noblemen's parks may not seem very robust descendants of the ancient lines of Canterbury and of Westminster. It is impossible, however, to find any point at which the succession broke. In itself, it must be admitted, this survival of Gothic forms is of little importance. It contributes, however, toward something quite important when considered together with the survival of the constructional nature of Gothic which can be observed in the humble building tradition of England during the seventeenth and eighteenth centuries.

Were I to claim that the barns and bridges of rural England have never until within the last century ceased to be Gothic, I should certainly strain the sense of that epithet more than it could be expected to bear. Probably an ancient Roman settler in Britain, given similar conditions, would have built barns and bridges very like those which the seventeenth and eighteenth centuries have left to us. Nevertheless our barns and bridges are the work of men who knew nothing of ancient Roman settlers: Englishmen found out how to build them in the middle ages and never forgot the way. The tradition which shaped them was a tradition of Gothic origin; it owed nothing to the Renaissance, save, perhaps, an arbitrary rejection of the pointed arch.

The architectural destiny of the nineteenth century in England was the fusion of these tendencies, the tendency of lettered folk consciously to hark back to Gothic forms and the tendency of unlettered folk unconsciously to build in a Gothic way. In the eighteenth century they were still complete, separate. The gentleman gothicised his laundry by adding to it lath-and-plaster buttresses; his estate workmen added brick buttresses to the park wall in order to keep it up. But the gentleman had still to learn that buttresses could be constructional, and the workmen that they could be ornamental, before the great style of ornamental construction could be fully revived. This mutual understanding could not be brought about in a day. Long before its necessity was clearly seen

the impoverished Gothic taste had come into money and had covered England with its indiscretions. It is with the record of these indiscretions that my story begins.

In the year 1800 James Wyatt, the leading architect of the day, had already been at work for four years upon William Beckford's palace, Fonthill Abbey, in Wiltshire. Of this building, which cost more than a quarter of a million pounds, and upon which at one time four hundred and sixty men were at work in day and night shifts, not a stone now remains. A dishonest clerk of the works connived at the omission of the principal foundation of the central tower, which was two hundred and seventy-eight feet high, and which, within about thirty years from its erection, fell and ruined the whole structure. All vestiges of it have since been cleared away.

This prodigious house was the most magnificent and the most famous of a large family of similar buildings which the Gothic taste brought into being at the beginning of the last century. Europe had turned from Reason to Romance, and men of true sensibility sickened at the sight of porticos. Even in France, where the architectural elements of Roman antiquity had become embodied in a living and fertile style, the call of the Middle Ages broke up for a while the academic camps. In England, where Vitruvius had never become more than a sort of canonised policeman, the pointed arch appeared the gate to liberty. The abbeys, the colleges, the priories, the cloisters—all those ruined relics which the Romantics so passionately admired should henceforth serve not only as subjects for sketches in water-colour but as models for the mansions of the noble and of the rich. Mr. Wyatt, who had beautified so many ancient cathedrals and colleges, could no doubt reproduce their more elegant portions with ease and accuracy.

Mr. Wyatt did so, with too great ease, but with an accuracy to which justice is not done nowadays. Ashridge and Belvoir Castle, to mention only two of his many large designs, are adorned with a surprising number of correct reproductions of Gothic remains. The material of which these reproductions are made is often ill chosen, and their workmanship mechanical. They are also combined without any regard for uniformity of period or historic style. They are combined, however, in a way that is often most harmonious and picturesque; and it is arguable that Wyatt's

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careless eclecticism was an advantage to him as a creative artist. His strength was very great in that most architectural of processes the composition of masses, in which he may be considered almost a second Vanbrugh.

Almost contemporary with these works of James Wyatt were those of another romantic mansion-builder, John Nash—afterwards famous for his London improvements during the Regency. Nash was, like Wyatt, a great picture-maker; but he was incorrigibly idle or ignorant in his choice of details. His design for Luscombe, near Dawlish, is finely balanced, and remarkable for its date, the year 1800. Knepp Castle, at West Grinstead, in Sussex, and his own "castle" at East Cowes, were average examples of his skill. Nash carried the practice of jerrybuilding to such a degree that little of his work remains at the present day. His large additions to Corsham Court, in Wiltshire, had to be rebuilt within thirty years of their foundation.

James Wyatt and John Nash had many imitators, among the earliest of whom William Wilkins, William Porden and William Atkinson were conspicuous. Many old houses of post-Renaissance design were recased within Gothic exteriors, generally absurdly enough. Mulgrave Castle, in Yorkshire, for example, was so treated by Atkinson, and Hawarden Castle, in North Wales, by Thomas Cundy, the architect of Grosvenor House. Everywhere the Englishman's home became his castle.

The judgment of the mid-Victorian period upon these architectural dreams of the preceding age was severe and unmitigated, and that judgment has been thoughtlessly accepted by all subsequent critics. It was natural that Sir Gilbert Scott and his admirers should see no merit in the works of Wyatt, but it is curious that the critics of to-day should be at one with Sir Gilbert Scott. Wyatt and Nash succeeded admirably in what many Americans are trying to do at the present time; they exploited the emotional associations of Gothic forms without reference to their constructional significance. Theirs was not a very high form of architecture; it was indeed a form which verged upon scene-painting; but to condemn it utterly shows a Ruskinian lack of humour and an unwholesomely small love of adventure.

The high fever of costly house-building upon which the last century opens did not at first infect any other department of architecture. The Church of England had purchased internal peace by

abandoning all her activities and suspending as far as was possible her worship. The Church of Rome was too busy recovering from the effects of persecution to have much spare energy for building chapels. The Nonconformist sects built a few meeting houses, but in the main they gathered their followers together in such rooms as they could find. There was, if anything, a falling off in the normal supply of new buildings for public and educational purposes. The speculative building of small houses which was to change the face of England after Waterloo had not yet been dreamt of. Nor had the wildest dreamer ever foretold what was soon to come, an equal battle between the Gothic taste and the established "Grecian."

In the year 1818 Parliament voted a million pounds for the building of churches and chapels of the Establishment. The lower orders in towns were becoming dangerously discontented, and it was plainly the duty of the national Church to preach them back into a more convenient state of mind. For the success of this operation the town poor must be got to church. In the parish church their presence would cause complaints and almost certainly result in loss of pew-rents, so other churches must be built for their accommodation. From causes which it would not be pertinent to trace here the emergency was generally met not by the construction of chapels-of-ease attached to existing churches but by the wholesale creation of new "districts" each provided with a church and a complete parochial apparatus. The million pound subsidy was chiefly spent on such buildings as these, though a part of it went toward the supply of parish churches proper. The enlargement, and repair of churches already standing was assisted at this time by a newly-formed body, the Incorporated Society for Promoting the Enlargement Building and Repairing of Churches and Chapels, a body which exists most usefully to this day. The Incorporated Society from its beginning has insisted that a large proportion of seats in all churches receiving its grant should be free and unappropriated, thereby making itself useless in the eyes of those popular preachers whose practice it was to build a chapel speculatively and put the pews up to auction.

The Parliamentary Commissioners and the Incorporated Society had not long been in existence before it became apparent that most of the churches built by them would pretend to the Pointed style,

Experiment soon proved that as a general rule Gothic came cheaper than Grecian. Whatever style was chosen went no deeper than the decoration, since public opinion allowed little variation in the general form which a church was expected to assume. This form was commonly that of a rectangle surrounded on three sides by galleries, with an altar-recess at one end and a steeple flanked by staircases at the other. Sometimes the rectangle was unbroken, sometimes it was divided into a nave and two aisles by an arcade with tall thin columns. The only alternative to this form which was permitted was that of an octagon circus-like building surrounded by galleries facing inward toward the pulpit. London possesses two specimens of this type, St. Bartholomew, in the hospital of that name, designed by Thomas Hardwick in 1823, and the really handsome church of St. Dunstan-in-the-West, designed by John Shaw in 1831. The walls of the most expensive churches were faced outside with polished ashlar in large blocks; the second class of churches were faced with Roman cement imitating ashlar; and the lowest class with white bricks. In the earlier churches red brick was very seldom, and rubble stonework never, used. The roofs were flat pitched and slated, and were ceiled internally, very often with imitation vaulting; the columns were of plastered brick or of cast iron, and everything which was not jointed to look like stone was painted to look like oak. The windows were commonly glazed with ground glass, frequently bordered by clear glass of a bright colour. The reading pew and the pulpit balanced each other on either side of the holy table, and the organ was placed among the school children in the west gallery.

Among the architects who earned their living by the production of these structures few were more widely employed than Francis Goodwin, the designer of the old town hall at Manchester. St. Peter's, Ashton-under-Lyme, built in 1821; Holy Trinity, Birmingham, built in 1823; St. James's, Oldham, built in 1825; and St. George's, Hulme, built in 1826, are characteristic specimens of his design. At a somewhat later date than Goodwin's, Robert Ebbels was largely employed by the Commissioners, John and Benjamin Green, of Newcastle, Richard Carver, of Taunton, Edward Lapidge, Peter Atkinson and James Savage were each responsible for a number of these uncomely preaching-houses. Those designed by John Brown

of Norwich (such as St. Michael's, Stamford, built in 1836) and by Sir Charles Barry (such as St. Peter, Brighton, built in 1824-8) show considerable effort on the part of their designers toward better things, but almost the only churches of the period possessing what we nowadays can esteem as architectural merit are those designed by that distinguished student and theorist of mediæval architectures, Thomas Rickman.

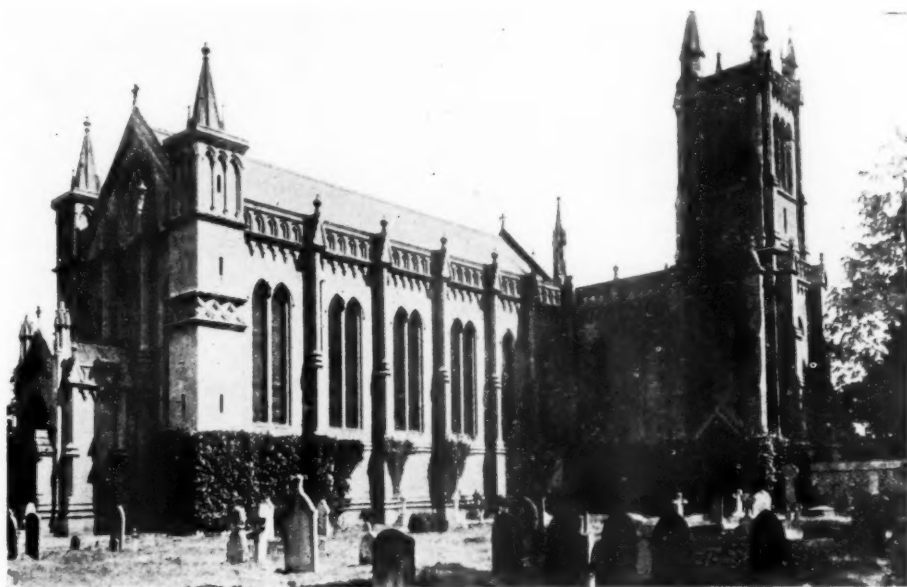
Rickman was a Quaker, with a passion for Gothic churches. From the age of twenty-one to that of twenty-three he practised as a doctor, after which he spent five years in a corn factor's business, becoming a broker's clerk in the year 1808. Immediately after this last change of occupation he began a systematic examination and record of every mediæval building within his reach. In 1812 he published some lectures on Gothic architecture, which were republished five years later in the form of that handbook which has been, ever since, the accepted primer of English Gothic. In 1815, while still a broker's clerk, he undertook commissions as an architect, but in 1818 he abandoned his clerkship and became an architect and nothing else. After twenty years of busy employment he fell sick in 1835, became a member of the Irvingite sect, and died in 1841.

Perhaps Rickman's chief claim to our commemoration is his invention of those terms "Early English," "Decorated," and "Perpendicular," by which three phases of English Gothic continue to be commonly designated. His designs display a large quantity of correct mediæval detail applied to buildings in which no attempt is made to recapture mediæval forms or methods of construction. They are superior to those of James Wyatt in consistency and harmony of their ornamentation; they are inferior in sense of the picturesque and of architectural composition. They are, in short, the creations of an archæological rather than of an inventive mind. St. Andrew, Ombersley, Worcestershire, is a characteristic Rickman church of the smaller kind. Owing to its having been so little changed since it was built I will show on the screen a view of its interior to illustrate to you the best that can be hoped for in a "Commissioners' Church" of Gothic style. I will spare you the exhibition of an average or unfavourable example, since anyone who chooses to inspect Donaldson's old parish church at Brompton or Taylor's church at Walham Green can see the type normally developed. Sir

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Charles Barry built some such, George Basevi built some, Decimus Burton built some—mostly neither better nor worse one than the other. It is worth noting that at the beginning of the Commissioners' activity the "Gothic" style used was invariably that which had lingered on in England since the latest Tudor days. This style was no doubt tinged with eclecticism, as indeed it had been as early as the early sixteenth century; but, although forms discarded in the late Middle Ages might

English "churches, mostly pastiches of fragments from Salisbury Cathedral. St. Michael's, at Bath, designed by G. P. Manners in 1835, is a good specimen of this style which John Brown and Decimus Burton, whom I have already mentioned, together with Benjamin Ferrey, of whom I shall speak later, made peculiarly their own. But the only interest which these buildings can have for us now is historical; churches such as these satisfied their builders well enough, yet were regarded with the

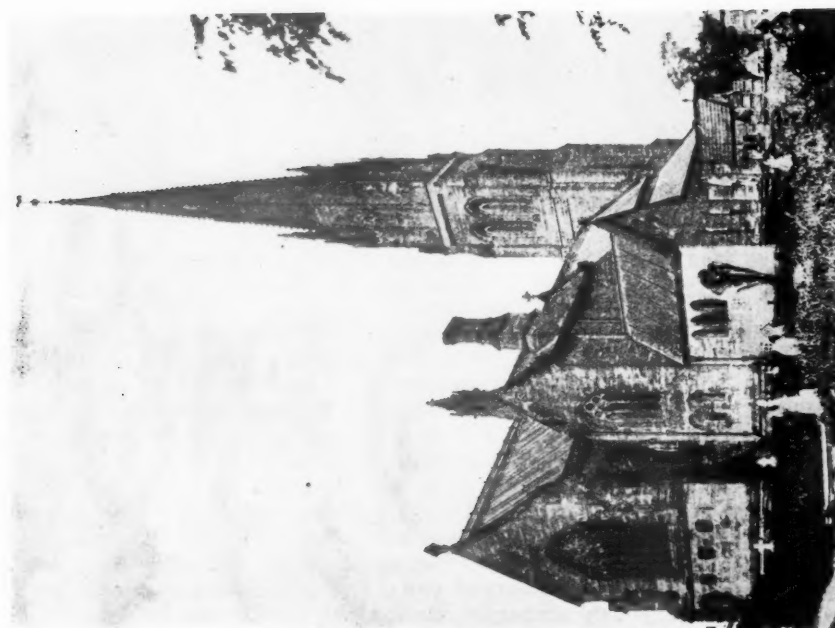


THEALE CHURCH. c. 1828. E. Garbett.

occasionally reappear as they had reappeared in the Gothic of Wren and his successors, it was not until the second quarter of the century that architects became conscious revivalists and took their pick of Rickman's periods. Before that time the Walpoles and Wyatts might take their Gothic *à la carte*, but the ordinary architect had been guided by an enfeebled but still existing tradition. In 1828, however, the *Quarterly Review* published an article upon a newly-built church at Theale, in Berkshire, which Mr. Edward Garbett had designed in the pure style of the thirteenth century. Shortly afterwards there arose a fine crop of "Early

bitterest discontent by the succeeding generation. Before tracing the causes and eventual effects of this discontent, let us look back for a moment at the secular Gothic of Wyatt, Nash and Wilkins, and see what became of it after its climax of popularity.

In the year 1825 John Chessel Buckler designed Costessey Hall, in Norfolk, in a Gothic style which, unlike Wyatt's, comprised no features of ecclesiastical architecture, and, unlike Nash's, made no pretence of castellation. He designed it, in short, in the Tudor manorial style, and he built its walls of red brick. A few years later Antony Salvin



CHURCH OF ST. GILES, CHEADLE. c. 1841.
A. W. N. Pugin. Architect.



CHURCH OF ALL SOULS, HALEY HILL, HALIFAX. c. 1856.
Sir Gilbert Scott, R.A., Architect.

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established his reputation as a designer of similar houses—houses which offered not the spires, barbicans and traceried windows of the Romanicists, but the domestic charms of the old English mansion. The new fashion became instantly successful: everywhere the castle gave way to the manor-house. So completely changed was the direction of taste that often the manor-house became positively Elizabethan, with the debased German ornaments of that period carefully imitated. Such coquetry with the Renaissance falls outside the scope of this lecture, and I shall therefore give no particular examples of it. The mention of it, however, is necessary, since this backsliding from the Gothic faith was one of the sins which especially roused the wrath of the great reformer, whose work and influence I must now consider, Augustus Welby Northmore Pugin.

At the age of fifteen Pugin designed the furniture for the new rooms at Windsor Castle; at the age of twenty he buried his first wife; at twenty-two he changed his religion; at twenty-four he published what is probably the most amusing architectural book which has ever been written; at thirty-two (when again he became a widower), he was the best known church architect in Europe; at thirty-seven he married a third time; at thirty-nine he went mad, and at forty he died. The life and works of this astonishing man make one of the greatest prodigies of history. His marvellous power of draughtsmanship, his love of the stage, his skill in religious polemic, his passion for the sea, his humour as a writer, all emerge even between the lines of surely the worst-written biography in the language, the *Memorials* of him compiled by his stupid friend, Benjamin Ferrey.

Pugin has indeed been ill served after his death by those who most wished to do him honour. His wit and charm buried beneath Ferrey's *Memorials*; his reputation for candour and courage was depreciated by his son's misguided attempts to represent him as the secret author of Barry's design for the Houses of Parliament. The beautiful details and furniture of this palace are known to be Pugin's work; Barry never denied it. The general design, also beautiful to us, must have seemed anything but beautiful to Pugin, every one of whose most cherished principles it violates. The forced regularity of its façades, the suppression of the two Chambers in the external design, the artificiality of its plan, that plan which demanded and procured

the destruction of St. Stephen's Chapel, its numberless sham windows and needless buttresses—all these things must have been abhorrent to the great prophet of architectural truth, whose mission it was to be its decorator. That Pugin should have designed such a building is surely, on internal evidence alone, inconceivable.

Toward the end of his life Pugin regretfully said that his years had been spent in dreaming of noble things and making mean ones. That such churches as St. Giles's at Cheadle or St. Augustine's at Ramsgate are mean things posterity will not allow. But the combination of slight structure and elaborate ornament in his cheaper buildings justifies the criticism that he would starve his roof-tree to gild his altar. It is not, however, the things he made, but the fine things he dreamt of which give him his imperishable fame. For he dreamt of architecture as a living and progressive art, as an expression of the very soul of the craftsman, as a source of joy alike to the proud and to the humble. And this was a way in which Mr. Nash and Mr. Wilkins had never regarded their profession.

One of Pugin's most famous books has for its title the *True Principles of Gothic Architecture*, another *An Apology for the Revival of Christian Architecture in England*. To Pugin "Gothic" and "Christian" when applied to architecture were synonymous. Reaction from the horrors of industrialism and the infidelity of his time led him, as it led many generous young men among his contemporaries, to identify the moral and social conditions of the Middle Ages with all that is desirable in the State. D'Israeli's novel *Sybil* shows this temper very clearly. The epoch which to Mrs. Radcliffe and the early romance-writers had been a deliciously Dark Age of melodrama was seen by Pugin as an age of contentment and of freedom.

Pugin's *True Principles*, disentangled from his untrue prejudices, have been since accepted even by the descendants of the neo-Classical school which he so strongly condemned. The foundation of them all was his message to a self-tortured architecture that it is not necessary to suffer to be beautiful. Plan your house to suit your habits, he said in effect, and let your plan shape your elevations. If your building is a useful healthy organism it will have a comely form by nature.

This is all very well, but it needs more broad-

mindfulness than Pugin possessed to accept as comely the natural form of every architectural organism. Far stronger than any Principle in Pugin's mind was the prejudice that nothing could be comely save what was mediæval. He therefore unconsciously worked his argument backwards. He premised that all good buildings have mediæval elevations. But every elevation must be the inevitable outcome of the plan of the building to which it belongs. Now it may be presumed that a mediæval elevation can be the inevitable outcome only of a mediæval plan. Therefore, all good buildings have mediæval plans. Again, the plan of every good building is the inevitable outcome of the habits of the man it is made to suit. And it has been seen that the plan of every good building is a mediæval plan. Now it may be presumed that a mediæval plan can be the inevitable outcome only of mediæval habits. Therefore, all good plans are the inevitable outcome of mediæval habits. Therefore again, if a man is to have a good building he must have mediæval habits.

Pugin cultivated such habits during his first widowerhood and built St. Marie's Grange at Salisbury to suit them. The second Mrs. Pugin disliked the place very much and caused it to be quickly sold for a quarter of its cost.

If Pugin had few practical sympathisers in his preference for mediævalism in domestic life, in ecclesiastical affairs his mediævalism was shared by men of the highest influence and intelligence. In his own church its anti-popular and esoteric tendency was perceived and discouraged, but in the Establishment it was welcomed as a powerful ally of the awakening forces of religion. This is not the place in which to attempt a description of the Tractarian movement, its courage, its fervour and its success. Almost every church which has been built in this country during the last seventy-five years owes its form and arrangement to the labours of the early Tractarians. The mediævalism of deep chancels, of heavy screens, of divided and obstructed plans which was unwelcome to Pugin's co-religionists was invaluable to a body of reformers desirous of teaching by the eye the continuity and essential catholicism of the national church. Protestants saw and trembled; Dean Close of Cheltenham preached on Guy Fawkes' Day a passionate sermon entitled "The Restoration of Churches is the Restoration of Popery." Conservative-minded bishops refused to consecrate

churches until the altar was deprived of its cross and the clergy of their stoles. The great surplice question agitated every clerical breast. Punch was quite wickedly facetious at the expense of Dr. Pusey. Meanwhile, the new Gothic churches springing up all over England became darker and more mysteriously decorated and fuller of odd-looking furniture every year.

Pugin's friend and exact contemporary, Richard Cranwell Carpenter, was the architectural hope of the Tractarians. Of the few churches which he lived to build St. Paul's, Brighton (1846), and St. Mary Magdalene's, St. Pancras, are the best known. Carpenter was a true artist, without the fire or the precocity of Pugin, but perhaps with more discretion in design. The colleges at Lancing and Hurstpierpoint are in the main his work, and are very good examples of secular Gothic design.

In 1842-5 Derick acted as Dr. Pusey's architect in the building of St. Saviour's Church at Leeds. This building is markedly in Pugin's style, and other works of its designer show the same influence. The Tractarians, however, appear not to have been satisfied for long with Derick's abilities, and as the movement progressed he dropped out. An allusion in the *Ecclesiologist* after his death to "poor Derick" sets one guessing what was his end. James Harrison, the architect of St. John Baptist, Purbrook (1843) and St. Michael's, Bussage (1846), was another protégé of the Tractarians about whom it is exceedingly difficult now to learn any facts. Hayward of Exeter was also greatly approved by them for his churches of St. Andrew, Exwick, built in 1842, and of St. John, Jedburgh, Scotland, built shortly after. (1844.)

The Cambridge Camden (afterwards the Ecclesiological) Society controlled the architectural taste of the Tractarians; and propounded about 1845 a dogma which Pugin could scarcely have supported. This dogma was the exclusive claim among the Gothic styles of the Middle Pointed for modern adoption. In Early Victorian thought everything animal, vegetable, mineral or abstract was subject to the law of successive rise, culmination and fall. In the First Pointed, or, in Rickman's nomenclature, the "Early English" style, Gothic rose; in the Middle Pointed, or "Decorated," it culminated; in the Third Pointed, or "Perpendicular," it fell so lamentably that it was probably the duty of a restoring architect to rebuild work of this period, wherever possible, in a purer

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and earlier taste. In the light of this dogma, Pugin was certainly a heretic, having built a "Norman" church at Reading, "Early English" churches at Dudley and Nottingham and many other places, and an unblushingly "Perpendicular" church at Macclesfield. Such lapses were tolerated in so great a man by the orthodox, but were censured with great severity in the works of any less distinguished architect. To this, as to almost all of the Tractarian dogmas, older architects, and

John Foster, Junior, of Liverpool, are showy examples of the manner. Wyatt and Brandon's costly pseudo-Lombardic at Wilton, commonly nicknamed the "Gasworks," is a monument of another lost cause. Christ Church, Watney Street, St. George's-in-the-East—designed by J. Shaw in 1841, and H. Clutton's Church of St. Jude, Old Bethnal Green Road, built in 1842, are Romanesque buildings of real merit. That forgotten genius, James Wild, built, in 1841, Christ Church at



CHURCH AT BALDERSBY. Wm. Butterfield, Architect.

those outside the movement, assented with surprising docility. Pseudo-Norman, which had been experimented with by Ferrey and others died almost at once, Ferrey's special brand of Early English did not survive much longer, and Perpendicular soon retained no partisan save Professor Freeman, the historian. Edward Blore led a revolt into foreign Romanesque, which proved to be cheap but unsatisfying. Specimens of it may be seen in the churches built under Bishop Blomfield's scheme for evangelising Bethnal Green. St. Mark's College Chapel at Chelsea, also by Blore, and St. Mary's Church at Cardiff (1842), by

Streatham, which ought to have been one of the epoch-making buildings of the century. Here was a really original modern church, anticipating in an astonishing way much that was to be discovered later in the use of brickwork. Unfortunately it made no epoch, and earned the profound dislike of the Puginists by its un-English character. Probably it was due as much to national as to ecclesiastical sentiment that the Romanesque fashion was routed: whatever the cause, routed it was, leaving the Middle Pointed fanatics in complete possession of the field.

The theory upon which these gentlemen founded

their dogma may be conveniently explained in the words of one who subscribed to but did not originate it, Sir Gilbert Scott. "It was argued," he says in his *Recollections*, "that the natural course of architecture had been broken by the classic renaissance, since which event all had been confusion, until at length we were left without a distinctive style of our own; but at this juncture, by a coincidence of feelings and circumstances, our old architecture came to be, without premeditation, revived, and that it was the duty of those who guided that revival to see that its course should not be wildly eclectic, but that we should select, once and for all, the very best and most complete phase in the old style, and taking that as our agreed *point de départ* should make it so thoroughly our own that we should develop upon it as a natural and legitimate nucleus, shaping it freely from time to time to suit our altered and ever-altering wants, requirements and facilities, just as if no rude change had ever taken place." This prodigious sentence (or rather part of a sentence, because I left bits of it out) probably explains with reasonable exactness the lifelong creed of that most distinguished of the Tractarian architects, William Butterfield.

William Butterfield was two years younger than Pugin and Carpenter, and three years older than John Loughborough Pearson. Pugin died in 1852 and Carpenter three years afterwards. Pearson lived on till 1897 and Butterfield till 1900. I mention Pearson's name at this point in order to counteract the common impression that he belonged to a later generation than Pugin, who in fact was only five years his senior. (It is also curious to reflect that Pearson was only seventeen years younger than Decimus Burton.) My present concern, however, is with Butterfield.

To the student of religion there is nothing more interesting in the history of the nineteenth century than the unconscious Puritanism of many of the early Tractarians. Every element of beauty which was regained for the national church was accompanied by an element of mortification. "You may not *like* Gregorian Tones," explained a pious lady of the period, "but you will *have* to sing them in Heaven!" To guard against sensuousness they were always, as it were, mixing their incense with cayenne pepper. Beauty was only to be sought in so far as it symbolised Catholic truth, and even then must be kept carefully in check. This temper is not hard to understand, considering the

circumstances in which the Tractarian movement began. Butterfield was its natural exponent in architecture. His buildings never condescend to please, in fact they often seem intended to alarm. Strange and harsh outlines, violent contrasts of colour, crude and heavy dispositions of masses combine in his works with great vigour and nobility of form, and a constructional logic ever fine and unswerving. No artist can be unmoved by the great mass of St. Matthias's Church at Stoke Newington or by the defiant rise of the steeple at All Saints, Margaret Street. The proportion and composition of Keble College at Oxford are so masterly that it matters relatively little that the whole building appears to be made of an ugly sort of linoleum. Butterfield's style was, as I have already said, founded upon the adoption of English Middle Pointed as a *point de départ*. However, far he developed the theme, through the whole of his life he resisted the infusion in his style of any features imported from abroad or from any other age than that of the one perfect period. Since almost every other architect among his contemporaries fell in with all fashions in turn, Butterfield's constancy stands out in the fullest relief in the architectural history of his time.

"Amongst Anglican architects," says Sir Gilbert Scott, "Carpenter and Butterfield were the apostles of the high church school—I, of the multitude." And an amazingly energetic apostle, too. "I fear," he says elsewhere, "we (that is Sir Gilbert and his partner Moffat) were disliked by our fellow-professionals for our almost unheard-of activity and success. This, however, was only the natural jealousy of competitors." Of course it was. The world being as it then was, a man could not even "write a kind of circular to every influential friend of his father's he could think of . . . begging their patronage," or "for weeks almost live on horseback canvassing newly formed unions" for the appointment of architect to work-houses, without incurring a certain amount of jealousy. Sir Gilbert's triumph over his detractors and success in establishing himself as the leading architect of his day are so feelingly recounted by himself in his *Recollections* that I will not attempt to retell the story here. I will, however, repeat from that work one incident of especial significance. "I well remember the enthusiasm," he says, "to which one of Pugin's writings excited me, one night when travelling by railway . . . I was from that

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moment a new man. I did not know Pugin, but his image in my imagination was like my guardian angel, and I often dreamed that I knew him. In later years I fully thought that my experience and that of some, perhaps many, others pointed to a special interposition of Providence for a special purpose, and often have I expressed this in writing, as . . . in my inaugural address in 1873 as President of the Institute of British Architects."

Sir Gilbert was a year older than Pugin and had built eight churches before Providence found it necessary to interpose with this conversion. After this interesting event he flourished exceedingly and died in 1878, the restorer of seventeen cathedrals, the Abbeys of Westminster and St. Albans and churches innumerable. In all of these he left much of his handiwork. He was also responsible for St. Mary's Cathedral at Edinburgh and a very large number of new churches, and was the architect of the Foreign Office, St. Pancras station and hotel, the Leeds Infirmary, Preston Town Hall, Glasgow University, Brighton College and a host of other buildings. Comparing himself with George Edmund Street in the use which each made of architectural carving, he says that Street "can lay claim to his more personally than I can to mine, as he gives drawings, while I do my work by influence." Probably the same difference held between the two architects in larger matters than architectural carving. Sir Gilbert was always very busy. As he explains, the bad carving done for him, "some of it detestable," was "mainly owing to the extent of my business, which has been always too much for my capacity of attending to it."

Viewed dispassionately, Scott appears to have been a man of most exceptional talents, though most of them lay in other directions than that of architecture. He was always full of ideas, even though few of them were his own. He must have possessed some magical power of charming money out of his clients' pockets, since almost all of his buildings look, and were, expensive; almost all come within the Victorian category of the "handsome." All Souls' Church at Hale Hill, which he regarded as one of his best churches, is something more than "handsome," it is well proportioned, rich and appropriate, and deserves the position which it long held of being the Victorian church-builder's ideal. St. Stephen's, Lewisham, though simpler, is even better, and St. John's, Taunton, is another example of Scott at his best.

Very few of the designs which issued from his office were ugly and none were mean. Occasionally, as in the approach and archway at St. Pancras, they have real grandeur. It was, in fact, really fortunate that in the Victorian era the inevitable monster practice, a thing which no artist could conduct, should have fallen into the hands of so enthusiastic and respectable a professional man as Sir Gilbert Scott, R.A.

The year 1852 was not only that in which Pugin died, but also that in which appeared the second volume of Ruskin's *Stones of Venice*. The year 1855 was not only that in which Carpenter died, but also that in which was held the momentous competition for the design of the cathedral at Lille. Ruskin's influence was slow in permeating the architectural consciousness of the nation, and it will therefore be reasonable to make the year 1855 the date of demarcation between the old order of Puginism and the new order both of Ruskinism and Gallicism learnt at Lille. The careers of Butterfield and Scott have already taken me beyond this dividing line, but I must now retreat behind it for a moment and sum up the achievements of the older school.

The Puginist church, parsonage and school were produced in varying degrees of goodness by many other men besides the architects I have mentioned. Among these the most successful was Benjamin Ferrey, a convert from the neo-Gothicism of older days. His church and schools of St. Stephen, Westminster, were much admired in their day. John West Hugall, designer of the parish church of St. Marychurch, near Torquay; Stevens and Alexander, the architects of St. John, Notting Hill, and the old churches of St. Mark, Surbiton, and St. Paul, Herne Hill, both of which have since been superseded; James Knowles, junior, the architect of St. Saviour and St. Stephen, Clapham, and of St. Philip, Battersea; Edmund Sharpe, the architect of Knowlesley Church, were all typical practitioners of the period. John Emmett produced remarkable works in the New College, in the Finchley Road, and at a later date in Holy Trinity Church at Sydenham; and Raphael and James Brandon gained much applause for the fine church in Gordon Square designed by them for the Irvingites. Among younger men James Piers St. Aubyn was already hard at work in the West Country. Messrs. Malinson and Healey in Yorkshire, Thomas Wyatt in

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Wiltshire and Dorset, and Messrs. Bonomi and Cory in Durham and the Lake country, John Norton, Philip Charles Hardwick and T. Talbot Bury were also already active. J. J. Scoles, Messrs. Hadfield and Weightman, and William Wardell did most of the work left them by Pugin for the Roman

than ecclesiastical, educational or domestic buildings, and within these categories people had made up their minds what they wanted and saw that they got it. A few architects like Edward Buckton Lamb, Samuel Sanders Teulon, and George Truefitt were experimenting in novel developments of



CHURCH AT PENDLEBURY, NEAR MANCHESTER.
Bodley and Garner, Architects.

Catholic Church. Far more important than any of these, John Loughborough Pearson had begun his church-building lifework at Weybridge in 1846, George Edmund Street at Biscovey in 1848, and George Frederick Bodley at Llangarren in 1854. All these buildings were remarkably approximate to an accepted type: there was no question yet of adapting the Gothic style to other

the prescribed Middle Pointed style, but in the main it was felt that the time for trusting designers to innovate had not yet come. The larger houses of these years are almost without exception of the Salvin Tudor types varied by an engrafting of either Middle Pointed or Elizabethan details. Most of those not designed by Salvin himself were designed by Edward Blore, by Philip Charles Hard-

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wick, or by Thomas Henry Wyatt and his partner David Brandon.

This era of adapted English Gothic was abruptly ended by the foreign onslaughts from Ruskin's Venice and from Lille. The first practical champions of Ruskinism were Thomas Deane, who designed the New Museum at Oxford in 1854 under the master's supervision, and John Prichard, who, without any such assistance, clothed Eaton Hall in a new garment of much better foreign Gothic than Deane's in the year 1858. Ruskin's ethical æsthetics might not make many complete converts, but his programme for European architecture in the future was everywhere approved. Briefly, this programme was that everything must be Gothic, not only churches, schools and a few houses, but public and commercial buildings as well. Railway stations he excepted, because he never felt inclined to look at architecture when travelling by railway. Since in England there were few remains of secular Gothic design, Italy—and above all Venice—would supply us with models in her palaces and town halls of the Middle Ages. Moreover, the Italian Gothic was nobler and more adaptable than our own.

The immediate result of this new gospel was that desperate Battle of the Styles in which the Classic practitioners, now thoroughly frightened, tried to overthrow the invaders of their peculiar province. Gothic as preached by Ruskin, a Gothic which allowed of the use of modern materials, of walls without buttresses, of windows without mullions, was too dangerous a rival for the Barresque Italian school to tolerate. Alfred Waterhouse's success in the competition for the Manchester Law Courts with an Italianised Gothic design was an early and notable victory for the Ruskinian cause, although the details of this building were probably not very much to Ruskin's taste. E. W. Godwin's striking Town Hall at Northampton came later, and, although a comparatively small structure, was a great deal nearer what Ruskin appears to have been driving at.

Ruskinian Venetian churches are rare; the strongly expressed Protestantism of the master kept his followers in doubt as to whether or not his seven lamps might allowably flicker in the sanctuary.

Street gave to Tractarians a strong lead in the new direction in his Church of All Saints, Maidenhead (1854), and St. James the Less, Westminster (1860),

and Bodley followed at St. Michael's, Brighton (1860).

Prichard and Pearson were caught in the movement, but only for the moment. It seems to have been generally held by the ecclesiastical architects of the time that if English models had served their day new inspiration must be sought not among the stones of Venice, but at the fountain-head of Gothic in northern France.

The Lille Cathedral competition in 1855 was open to the world. The first premiated design was by Messrs. Henry Clutton & William Burges, the second premiated design by George Edmund Street. Clutton and Burges's design was not built, but it had a deep influence on the course of English Architecture. French Gothic architects of the first half of the nineteenth century held as firmly to a preference for the early Pointed style as English Gothic architects to that of the Middle Period. The Lille designs, therefore, were required to be "Early French," and the English competitors were forced to study this then unfamiliar style. Their studies soon convinced them, and through them most of the church architects of England, that their former concentration upon "English Decorated" had been a mistake. In a very short time Pugin was forgotten; the only serious faults to which architecture was felt to be liable were those of being not "early" enough or not sufficiently French.

Architects tendering their notions for Lille had to submit designs not only for the building itself but for its chief fittings and for a typical stained glass window. This requirement provided Burges with an easy certainty of surpassing everyone else in the competition. Burges was twenty-seven years old when he made this famous design, and had spent a good deal of time measuring and studying the early mediæval buildings of France and Italy. Originally articled to Blore, his subsequent experience in the office of Sir Matthew Digby Wyatt had probably turned his particular attention to the minor arts of ornamental design, with which Sir Matthew was so much occupied. If he had never been architect of a single building his fame would still be great as a decorator and a designer of sculpture and of metal work. The primitive French Gothic style obligatory upon him at Lille was also the style of his choice and that from which he never voluntarily departed. His first church, that at Fleet in Hampshire (1859), is a

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charming building of which the material, brick, brings some Italian character into the details. His other churches are those of Studley (1871) and Skelton (1871) in the West Riding of Murston (1874), in Kent, of Lowfield Heath (1867) in Surrey, of St. Faith, Stoke Newington, London (afterwards finished by James Brooks), and St. Michael's, Brighton, which was executed after his death and incorporates the smaller church built upon the site by Bodley. Cork Cathedral in Ireland is his largest ecclesias-

Cathedral nor that for the cathedral at Brisbane was executed, to the world's great loss. Burges as an artist was a second Pugin, less skilful as a draughtsman, but with all Pugin's burning enthusiasm for the beauty of a past age. The quantity of his work is not great, but its quality is invariably fine, never finer than in such small things as the carved Litany desk and the lovely little wall tomb which he contributed to that museum of Nineteenth Century Gothic the church of St. Andrew, Well Street.



INTERIOR OF WM. BURGESS'S HOUSE, MELBURY ROAD. Wm. Burges, Architect.

tical work, and among his cleverest are the remarkable internal "recastings" of St. Thomas's Church, Stamford Hill, and Worcester College Chapel, Oxford. Castell Coch, a mediæval castle in a Welsh wood, was reconstructed by him in 1872 in a fairy-tale spirit which makes it among the most poetical creations of modern times. Knightshayes, near Tiverton, is his largest new house, his most important decorative undertaking was at Cardiff Castle. How much of his fine designs for Hartford College in America and for the University Art School at Bombay was realised I do not know; neither his scheme for Edinburgh Episcopal

(The carved Litany desk is at present kept in the porch and, I fear, none too carefully treated.)

Of Henry Clutton I need say little save that in all his work, ecclesiastical and domestic, he was constantly experimenting with different brands of foreign Gothic. At Woburn, in Bedfordshire, in 1865-8 he built a beautiful and sumptuous church in the style beloved by Burges, but on most occasions he was attracted by late Gothic of a Burgundian or German character.

Burges's most constant companion in the history of his time was George Edmund Street, who was three years his senior and survived him about six

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months. Street spent five years in the office of Sir Gilbert Scott, and during that period built the charming little church at Biscovey which I have already mentioned as being his first work. At the time of his death he had about one hundred new churches to his credit, together with many restorations, and a large number of parsonages and schools. He was also, as is well known, the architect of the New Law Courts. The extent of his practice prevented his work from possessing that uniform excellence which pervades all that of

achievement as a whole, there is no British architect who stands higher than he. The Church of All Saints at Clifton consecrated in 1868, with its fine proportion, its novel arrangement of passage-aisles, the ingenious connection of its broad nave with its narrower chancel flanked by chapels, showed at the date of its building that an absolutely original style had at last been evolved by the young Gothic school, that the age of copyism was past, and that Gothic architects were once more free and able to invent.



CHURCH OF ALL SAINTS, CLIFTON. G. E. Street, R.A., Architect.

his less occupied contemporary. Churches of his such as those of Long Ditton, in Surrey, or Shipston-on-Stour, in Worcestershire, represent what might be called his routine work; suitable and well-proportioned structures which are in no way remarkable. His earliest works in brick, such as the Westminster and Boyne Hill churches or the chancels of the churches at Sunningdale (1861) and at Chalfont St. Peter (1857), are streaked and checked with violent colour in a way which makes one long for the comparative sobriety of Butterfield. But, taking his church-building

Butterfield and Burges were architects of such lifelong consistency that the semi-biographical method which I have adopted in this lecture involved me with them in no inconvenient anachronism. With Sir Gilbert Scott—well, the more Scott changed the more it was the same Scott. Pearson I have spoken of as an almost Puginist who early contracted Ruskinism. Bodley as an early Ruskinian, who—but we have not yet seen what happened to him. Time presses and the plot of my story has thickened to unmanageability. I will leave Street suspended in mid-

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career and finish this lecture as a drama, not of character and motive, but of action and event.

By the year 1865 Gothic had successfully invaded all departments of British architecture. To Ruskin was probably due the expulsion of the five orders from their last municipal strongholds, to Alfred Waterhouse and Sir Gilbert Scott the form which the new secular Gothic should first assume. Church building proceeded more feverishly than ever before, the only condition of its activity being that each new church should be more foreign-

was no excuse for any detail in any design not being completely French. From this work, also, architects learnt a new interest in constructive problems, which Pearson signalled by building the first of his series of brick-vaulted churches, that of St. Peter, Vauxhall, a church which it would be hard to overpraise. Messrs. Morris Marshall and Faulkener showed the world what was meant by pre-Raphaelite stained glass.

So things went on for about ten years, during which time some prodigious buildings were erected.



THE CHURCH OF THE TRANSFIGURATION, LEWISHAM. Interior. James Brooks, Architect.

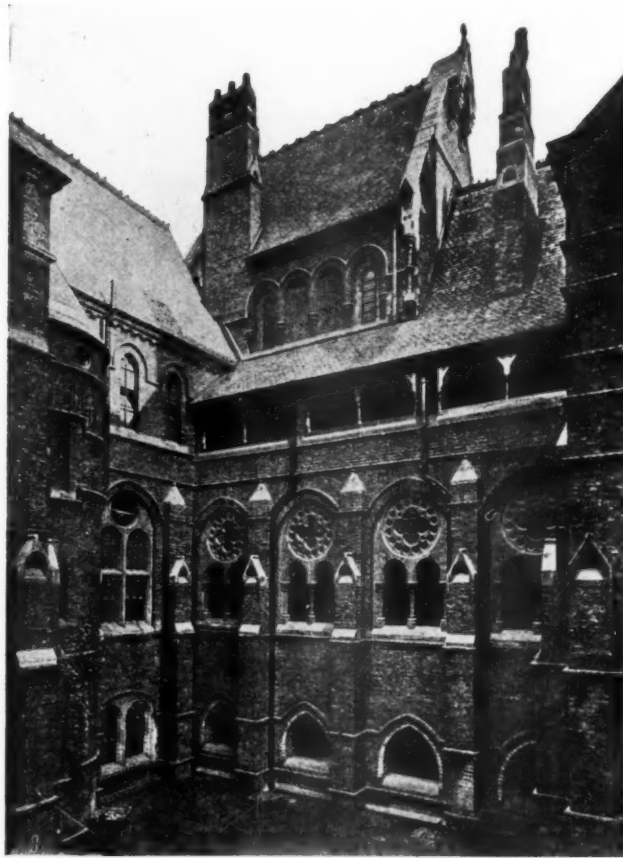
looking than the last. Brickwork, first deliberately chosen by Butterfield, had become an honoured material and, had lost all its old associations of meanness and poverty. Bar-tracery and moulded arches had disappeared before plate tracery and the arch with the square soffit. Columns were no longer clustered, but were circular and stumpy, sometimes banded, and always terminated by a Corinthianesque capital with a square abacus. Viollet-le-Duc's *Dictionnaire* (probably the most learned and inspiring architectural book ever written) was in everybody's hands, so that there

Aberystwyth University, built first as an hotel and a seaside terrace by John Prichard and J. P. Seddon, the town halls at Northampton and Congleton by E. W. Godwin, at Plymouth by Messrs. Norman and Hine assisted by Godwin, at Preston by Sir Gilbert Scott, at Rochdale by T. W. Crosland, the architect of that immense Gothic building the Virginia Water sanatorium, the great Manchester town hall by Waterhouse, the Bradford Exchange by Lockwood and Mawson—these and many others attested to the extensive prevalence of Gothic taste. James Brooks, an architect of

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genius, built five churches in the East End of London which have never been surpassed of their kind. They are of great simplicity and noble proportions, of brick inside and out, and with the exception of the first of them, which is Butterfieldian, are pronouncedly French in character.

real father of Queen Anne, and I have always thought him *capable de tout*. Anyhow, it was suddenly declared that early French was all a mistake. Gothic ought to be English and as late as you pleased. Street, always an eclectic, accepted the change of country but resisted the change of



COURTYARD, THE CONVENT OF ST. MARY-AT-THE-CROSS, SHOREDITCH. James Brooks, Architect.

A young man, Mr. Richard Norman Shaw, built in 1869 a church at Bingley, in the West Riding of Yorkshire, which represented the height of the fashion for earliness. . . .

And then something happened.

I cannot discover exactly what, but I suspect that Mr. Richard Norman Shaw was at the bottom of it. It is generally supposed that he was the

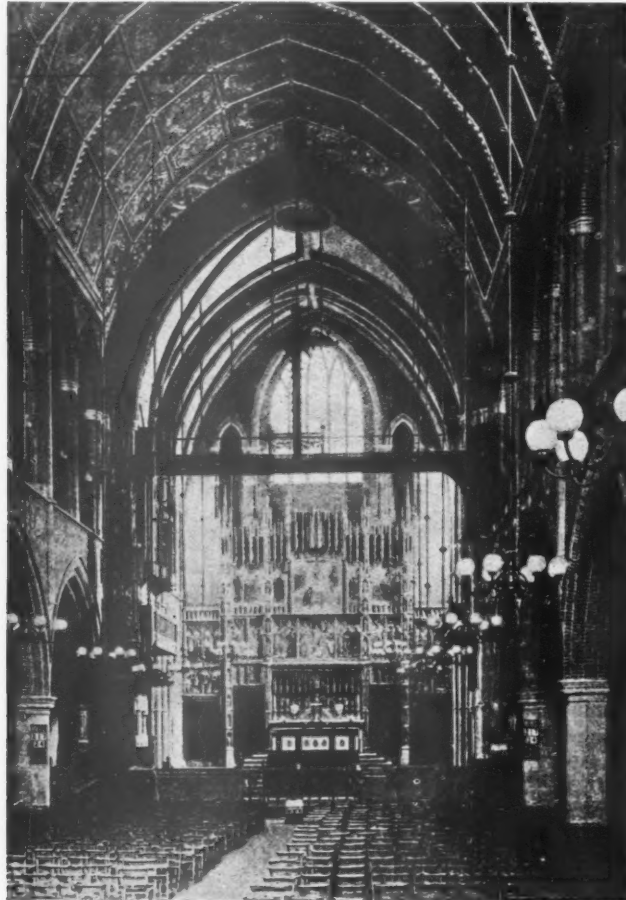
period. Sir Gilbert Scott's terribly undutiful son, the first of the two geniuses which that family has produced, published the designs of the church he was building at Kennington, and everybody wondered what his father would say. The thing was unblushingly Perpendicular, and odd at that. Bodley went English in a single night and refused afterwards to have anything to do with the build-

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ings of his unregenerate days. Viollet-le-Duc's *Dictionnaire* disappeared from the shelves of every advanced architect in the twinkling of an eye.

I dare say that the revolution proved to be a scarcely disguised blessing to many, particularly to

an English style which proved most gratifying to the higher clergy. Norman Shaw developed his well-known and individual type of mansion. The late Mr. Micklethwaite, the late Mr. Johnson of Newcastle, and Mr. Somers Clarke, who still



ST. MARTIN'S CHURCH, BRIGHTON. INTERIOR, LOOKING EAST.
Somers Clarke, Architect.

Pearson and to Street. Both these great men had developed their own ways of dealing with essentials in design, and to both English details seem to have proved more congenial in the long run than French. Sir Arthur Blanford, a prolific architect, whom I have found no occasion to mention hitherto, changed with the rest and soon fixed upon

watches architecture with interest, began their remarkable careers at this date.

At this point I must break off all connected narrative, since I approach so closely to contemporary history. I must, however, speak briefly of three great men who stand as a link between the old days and the new. John Dando Sedding,

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perhaps one of the greatest influences with the last generation, made a series of experiments in the welding of Gothic and Renaissance forms of which the success may be questioned. The detail of his work has an invariable and peculiar charm. John Francis Bentley seems to me in his later designs to have gathered up everything that is delightful in the modern Gothic tradition and to have produced three of the most perfect churches of the century. Temple Moore, with his strong predilections for the Gothic of northern England, produced a series of designs in the finest tradition when that tradition had all but failed.

For treating thus cursorily what to many will seem the crowning achievements of the century, I can only plead the difficulty of dealing at all with

so large a subject as mine in a single lecture. I have tried throughout to give most detail in speaking of those things which are most likely to be unfamiliar, and to avoid as far as possible recounting what is well known. I have also relied upon my illustrations to supplement rather than corroborate my remarks. At the beginning I said that I refused to regard Gothic as ever having died in England. If I am wrong and it has done so, it has done so in the last ten years. Whether the future has any use for the style I cannot venture to predict; I only trust that if it is to die we may keep some memorial in our minds of those who poured into it all the vigour and energies of their souls during the nineteenth century.

Discussion

THE PRESIDENT (MR. J. ALFRED GOTCH) IN THE CHAIR.

PROFESSOR BERESFORD PITE [F.]: There can be no question about this vote of thanks. We have had a very delightful evening that has obviously charmed the audience. The extent of Mr. Goodhart-Rendel's acquaintance with the work of the last century is remarkably great, and this Paper of his will be extraordinarily useful in our records. I know of nothing quite so informing outside the covers of Eastlake's *History of the Gothic Revival*. I must confess that the early delights of Pugin's memories, of Scott's, of Rickman's, and of the volumes of the Ecclesiological Society to which Mr. Goodhart-Rendel referred, belong to the distant past of not so very long ago. It is strange how rapidly things move, how soon all that was stimulating passes from the scene, how rapidly the architectural landscape changes. Mr. Goodhart-Rendel confessedly deals with an era which is past, though he admits to a hope that some of it still lives. His review is important, not merely interesting. It behoves us, in our modern lack of enthusiasm, our modern scepticism with regard to architectural ideals and in the vacant emptiness of our imaginations, which are abundantly proved by the competitions of the last twenty years and by the students' designs of the most recent days, I think it behoves us, in this aberration of inspiration, to view with the greatest respect, and to seek to analyse as consistently and earnestly as we can, the extraordinary mental vigour, imaginative agility, and fertility of the Victorian architects. Nothing is more deplorable than to find cultivated men and women in the present day—even Dons residing in colleges that were erected during the Victorian era—unable to appreciate the standpoint of the previous genera-

tion—what the architects were after when the buildings were erected which they, unhappily, have to inhabit. Respect, piety, not to say affection, for one's ancestors' memories is a decency of ordinary life, and should be a decency of architectural life. The lambent humour, if not the cynicism of some of Mr. Goodhart-Rendel's references to successful architects of the last century has been dignified by the justness of his criticisms, for which we must thank him. There is a great deal that is humorous about Sir Gilbert Scott's zest for business, but this quality is not strange to us now. But, when everything has been discounted, the general grandeur and completeness of his achievement as a great architect is patent. The St. Pancras buildings are certainly remarkable in any review of European art; their distinctive originality, the way in which every detail has been thought out and brought out freshly for the purpose of the building, and the general success and originality of the grouping, are sufficient testimony to the mastery that Sir Gilbert Scott exercised.

But, apart from the smaller buildings, apart from the mass of interesting detail, is it not significant that this age produced the Houses of Parliament, surely the most beautiful group of modern buildings in Europe? When I was a youngster, sketching in Bavaria, a Munich artist made sufficient friendship to discuss a visit he had paid to London for the first time. He did not appreciate Millais very highly, he could not understand Watts, but his expression was that he would have given his eyes not to have missed seeing the Houses of Parliament from the river. He was not an architect; that was an artist's expression. And when we add to

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that building the extraordinary Royal Courts of Justice in their power and scholarship, and in the entire freshness of detail, and place with that the vast group of interesting churches, and the charming work which Norman Shaw did in interesting country houses, we must be conscious that we are face to face with an architectural period of immense importance and productiveness, and that the work as a whole was the work of a group of men who were equal in vigour of output to the Italian architects of the fifteenth century. Any estimate which is ultimately applied to modern Gothic must take into account the habit of mind which the Renaissance had formed with regard to all building operations. The Gothic Revival is a Renaissance which operated in the same way as the Italian Renaissance, beginning with some artistic superficialities, and finally getting down to what we may call Puritan principles.

This is all I propose to venture to offer in compliment to Mr. Goodhart-Rendel, and I thank him again for the most searching and scholarly Paper which he has given us in such a delightful manner. We shall look forward to having every word of it printed in the Journal.

PROFESSOR A. M. HIND, O.B.E. (Slade Professor of Fine Art, Oxford University), in seconding the vote of thanks, said: I feel quite unable, because I am entirely of the laity on an architectural subject like this, to offer anything like detailed criticism. I would rather refer to the debt that we of the laity owe to exhibitions such as that organised by the Architecture Club, with its wonderful series of photographs. I may be completely wrong, but I do not quite feel with Professor Beresford Pite that the designs seen to-day, even by the younger men and by students in architecture, show that lack of the elements of greatness which he has recognised in the Victorian Age. To me they give very considerable hope for the formation of something of a real style of architecture. And one of the aspects which seems to me to contain most hope is the fact that we are a poor nation at the present moment. They were distressingly rich in the nineteenth century. But though the Renaissance also was an age of wealth, and the tyrants of that time were the constant patrons of the painters and the architects, I am not so certain that it was the mere presence of wealth which helped the work. If you search for great painting in other periods, you find it equally in the seventeenth century, a period of many wars. I certainly think one of the great hopes for architectural designers to-day is that they have no money to waste. I would mention Mr. Atkinson's church at Hammersmith, and Mr. Simmons's at Gretna, designs showing great simplicity and limitation of ornament. And I feel that this limitation is a factor which will help more than any other to make architects think out a style most adapted to

the real requirements of the particular building, without giving undue attention to the excrescences of such buildings.

I was particularly glad to see on the screen among earlier nineteenth century examples one like Brooks's church at Lewisham. The simpler kind of Gothic and examples bordering on the Romanesque are so much rarer that I had hardly realised their existence in the Victorian epoch. In this place I may be allowed to refer to another matter, namely, Mr. New's exhibition of Oxford drawings and prints. There you get an epitome of much, not only of the earlier Gothic styles but of Victorian Gothic, the New Gothic in Oxford, where there has always been an attempt to keep in harmony with the Old, and you have this in an effective way in these bird's-eye views, comparable to Loggan's, in aspects frequently impossible in an ordinary photograph. Mr. New's efforts are another example of the benefits accruing from comparative poverty. If he had been a successful artist he might never have undertaken such a labour, devoting himself, as he has for years in Oxford, to this wonderful work now nearly complete. I refer specially to his achievement because Professor Gilbert Murray, Mr. Laurence Binyon and myself have felt what little reward his labour of the last twenty years has met, and we have been trying to raise a fund to purchase for the British Museum one of his drawings of the City and Port of London, and we have been sufficiently successful to get within a few pounds of the sum required. Mr. New's method in this case was first to work on detail sketches and pencil drawings from a variety of points, and on the basis of these aided by photographs to develop a more elaborate pencil drawing. This second, more elaborate drawing was the one exhibited here. Finally, there is the pen drawing given to the engraver to reproduce. The one we hope to acquire is the first study, which shows the greatest differences from the photograph. I think it would be splendid if, some day, the two others were acquired for the National Collections, because three hundred years hence they will have the same historical value as Hollar's wonderful etching of London has at the present day. The final drawing you will be able to see at Wembley.

Another point—and this is apart from the Paper we have heard—is on a subject I feel bound to mention here. It is the gratitude I feel to this Institute for its recommendations and help to us in Oxford in starting a series of Architectural Lectures in the University. On the application of the Committee for the Fine Arts, the University granted £100 for a short series of lectures from the historical standpoint. Happily, we were fortunate enough, through your recommendation here, to secure Mr. W. G. Newton, and I can now express, even more definitely, our gratitude, because the lectures, which started last term, have been extra-

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ordinarily successful. And the real problem before the Committee for the Fine Arts at Oxford is not how to increase, but how to limit the interest. Our aim is to reach the undergraduates, and only indirectly to interest the outside public, whose presence to some extent makes it more difficult for the undergraduates to study. There is a good chance, in the next few years, of establishing some definite relationship in the schools between this study and that of the humanities in general. I do not feel there is a need to develop any School of Architecture in Oxford; there is one in Cambridge, and there are excellent enough opportunities in London and elsewhere, for men to finish their technical studies. But even if a special school should come later, it is equally important that the present scheme of offering a basis of historical knowledge of architecture to men studying in other schools should be continued. I hope the University will continue their grant from year to year, but infinitely the best assurance would be the endowment of such a lectureship by one who believed in its value.

In conclusion, I would merely again express my gratitude to Mr. Goodhart-Rendel, and ask you to accord this vote of thanks to him.

Mr. EDWARD WARREN [*F.*]: I have listened with great interest and amusement, tempered here and there by that mild disagreement which gives a piquancy to one's interest, to Mr. Goodhart-Rendel's charming and entertaining lecture. Brought up as a pupil of Bodley and Garner, and therefore more or less in touch with the traditions at all events of the older school of Gothic Revivalists—Gilbert Scott, Butterfield, Carpenter and others—I feel that I am a little more initiated into the later Gothic Revival of the nineteenth century than some of the gentlemen in the room whom I will not call my contemporaries, but very conspicuously my juniors. What I feel with regard to the whole of that School is that they had one extremely enviable characteristic, and that was their intense conviction. That was an immense power, the absolute conviction on the part, for instance, of Butterfield and Bodley that what they were doing was the real thing, and that their direct duty towards the world and towards civilisation was to revive what they conceived to be the finest spirit and type of Gothic architecture. Towards the end of his career, my master, Bodley, began to be what Sir Gilbert Scott would speak of as "tainted" with a strongish sentiment towards the Renaissance. In his domestic work, indeed, he wavered away from Gothic, and was guilty of doing things almost positively Georgian, with great relish and aptitude, for he was a fine artist, with a highly developed sense of colour and form. Bodley drew very slightly; his plans and elevations were done in the roughest possible manner, but his detail, which was firm and exact, was a positive delight, because he

enjoyed details so enormously. He was humorous in his dry way, sententious but always courteous, and absolutely devoted to his craft. He was designing detail to the last day of his life; he died at the age of 82. To the end he maintained to the full the liveliest interest in architecture. He deplored that his pupils, myself among them, were worshipping other idols; we were wavering towards the Renaissance and various forms of architecture other than those on which he felt so intensely. He would say to us, "You young men, forsaking Gothic!" He was a delightful man, and full of humour, full of knowledge, and full of recollections. He was Gilbert Scott's first pupil, and he served seven years in his master's house, and made friends with the father of the present Sir Gilbert when that father was seven years old. So, from Bodley, I inherited a good deal of the traditions of the "Revival."

I came across the other day, in re-reading Sir Thomas Jackson's book on the Roman Renaissance in England, a sentence to the effect that the tradition of Gothic architecture in England was killed, "if indeed it had ever died," by the Gothic Revival. I think that is profoundly true. I am a West-countryman, and, like Mr. Verdant Green, "prou' title." I was born on the borders of Gloucestershire and Somersetshire, so I know something of the barns of those counties. There are many barns, built in a thoroughly traditional manner, dated 1810 to 1820, Gothic barns to all intents and purposes, thoroughly traditional, carried on from the grandfathers' and great-grandfathers' tradition, without change. I remember having a talk with an excellent Somersetshire man not long before his death, the late Alfred Parsons, R.A., who said that in the Quantocks, far away from contamination by the *Building News* and archaeological journals, a man who had made a little money in a hill village of the Quantocks, and who wished to build a cottage, employed his village mason, who designed a house in Jacobean Gothic, with mullioned windows and so on. And in that home of lost causes from which my friend the Slade Professor has come, to wit, Oxford, the lost cause of Gothic architecture was supported with a fervour almost beyond belief.

I only discovered a year or two ago another of the many anachronisms which I find constantly at Oxford: in Oriel College, where, flanking the Middle Quad on two sides, east and west, are two buildings in deliberately Jacobean Gothic. If you look at Loggan's view in 1695, you will note that neither of those buildings is there represented. They came in the eighteenth century, and in its second decade. The first was built in 1719, the second in 1721 or 1722. You know the other anachronism, St. Mary's porch, in deliberate Classic Renaissance, and the elaborate vaulted Gothic staircase of Christchurch Hall, built within a year of

one another, one in 1639, the other in 1640. Wadham College, 1610, was built in Jacobean Gothic by the wish of the founders, Dorothy and Nicholas Wadham, who sent for Somersetshire masons, men well versed in Gothic work, and sent also for stone from Somersetshire, and even supplied the oxen for drawing it to Oxford. But I am sure that the intuitive manner of Gothic architecture lingered in most shires, particularly in the West, with which I am best acquainted, right into the nineteenth century. And as Sir Thomas Jackson said, it probably did not die, but if it did, was killed by the New Gothic.

There is much to be said for the latter, but the greatest thing to be observed in it is the absolute conviction that so many architects had who worked in that manner—Carpenter, Burges, Gilbert Scott, Street, Bodley, Butterfield—they believed thoroughly and absolutely in what they were doing, and in spite of many things which we now consider eccentric, well-intended in design but constructively inappropriate, they did some very fine and beautiful work. If you go back still further, to the time when people tried, in the early eighteenth century, to do Gothic architecture, back, for instance, to Hawksmoor's work at All Souls' and his essays in Gothic towers, you will find that though there was a definite attempt to put Gothic architecture on to paper there was no sort of sense of the constructive meaning of it; of what flying buttresses were, for instance, and what they were for. I speak from intimate knowledge, because I have been repairing it lately. It is dreadful. If there was a foreman in charge I should think he was a joiner, for the jointing is, from a mason's point of view, absolutely appalling, as were the risks that were taken. Vertical joints, for instance, were carried through the apex of gablets. The general misuse of material was dreadful; it is really a nightmare for a mason.

The Gothic Revivalists of the nineteenth century steadily tried to get away from the bad tradition which had arisen in those respects, and they did their best to build honestly. Some of the Early Gothic Revivalists, those of the 'twenties and 'thirties, although their work had very little assimilation to real Gothic, did build honestly. If you take St. Luke's, Chelsea, and St. John's, Fulham, you will see they are of the same type. I have critically examined St. John's, Fulham. It is very ugly and thin in effect, but it is most admirably built, with an honest use of good material. That shows that at any rate their intentions were excellent and their convictions sound. Therefore I think they are entitled to the respect which many of us, who do not approve what they did, still owe to them.

I am drifting away from the paper, but my drift is produced by what the Slade Professor said in regard to Oxford. I do not agree with him that there is no necessity for a school of architecture there. There is

no necessity for one which will grant degrees or diplomas, but I think a school of architecture is highly necessary there, because, by the grace of God, Oxford is obviously a school of architecture in itself—it is the best concentrated collection of typical buildings in England—and if there were a school of architecture through which undergraduates could have their eyes opened to the beauties around them, and be interested in the meaning of good architecture, there is no English city which is so well provided for the purpose. That is why I advocate a school of architecture in Oxford.

I wish to express to Mr. Goodhart-Rendel the profound interest and the amusement and entertainment which I have derived from his extremely delightful lecture.

SIR CHARLES NICHOLSON, Bart. [F.]: I was acquainted with the late Mr. Blore; he gave me four salt cellars when I was a boy.

There is one thought that struck me when listening to this charming Paper, and it is this: that Gothic Revivalists are a little too near our own time for us to be able to estimate their value properly. We are always apt to admire works of the last generation but two, or the last generation but three, but when it comes to works of the last generation, we think we know better. I suppose that if the works of these Gothic Revivalists last, as I suppose they will—for instance, such buildings as the Law Courts (unless they are bombed in the next war)—they will be much admired. The Law Courts is a fine building, beautifully vaulted, massive and a real building, not a decoction. If these buildings last another hundred years, we shall have the architectural students measuring them, just as they now measure St. Paul's Cathedral; and as our sons will measure the remains of Baker Street, their children will measure the Law Courts, the Houses of Parliament, and other buildings.

Another thought which struck me was that you cannot review a subject like this fully, you can only touch on a few big men of the period. There were a large number of less famous architects doing honest work and giving pleasure to themselves by it, and doing useful work for the country and the community, but who yet have missed fire, and their names are not recorded in Mr. Goodhart-Rendel's *Book of Life*. One of these is Buckler, though Mr. Goodhart-Rendel did mention him. Buckler, who was practising in 1830 or 1840, did a lot of very nice work at Oxford, Jesus College and Magdalen School in Oxford itself, and a particularly beautiful bit of work, very much in advance of contemporary restoration, the chancel at Adderbury Church—Adderbury is close to Banbury, and is associated with William of Wykeham, though he did not build the chancel, which was added later, and was restored in a very scholarly and admirable manner by Buckler, I think about 1840, a great achievement

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for the period. Buckler was afterwards in charge of Lincoln Cathedral, and he carried out much careful restoration work there. I recently read a book of his describing these restorations, and I gathered from it that in 1866 there was a great move—I will not mention names—to get Buckler out of his job and get the work into other hands. Buckler was accused of scraping the Cathedral, which he did not do. The book is entertaining reading.

I have much pleasure in supporting the vote of thanks.

Mr. A. T. BOLTON [F.] : Mr. Goodhart-Rendel has, I understand, seen all the churches in London, and he told me once that he had a complete list of all the architects and the dates, and I ventured to urge him to publish it in book form. I hope he will now make it an appendix to this Paper, because it would be extraordinarily interesting and useful as a handy reference, enabling students to know by whom the different churches were built and their dates. In the survival of Gothic there was an element of Jacobite feeling. Sanderson Miller, who flourished in the eighteenth century, was a pupil of Dr. King, who was a Jacobite at Oxford, and from him he imbibed High Church doctrines and a love of mediæval architecture. He built some remarkable work, for its early date. For the ruin-castle of Hagley he had a good mason, of the sort mentioned to-night, and between them the masonry was astonishingly good for that time. One of the important houses at the time was one facing the Green Park, Lady Harvey's house. I think Flitcroft was the architect, about 1750. It was an Early Gothic house, with bay windows and pointed arches. Robert Adam, who began to practise in 1758, had made Gothic designs while descending the Rhine, and he did some work at Alnwick as early as 1760. Wyatt I look upon as having had his attention turned to Gothic directly through the influence of Horace Walpole, who got the idea from Thomas Gray, with whom he had travelled in Italy. Walpole bought Strawberry Hill about 1747, and he began to translate it into Gothic in 1752, and went on for about twenty or thirty years. That house was seen by everybody, it was a show place, and did much to familiarise people with the idea of a modern house being built in Gothic. I have always considered that Wyatt was strongly influenced by William of Wykeham's work at Oxford. The building of Ashbridge went on, 1809-1817. It was an enormous house, costing £800,000, and was built for the Duke of Bridgewater. Wyatt died from a carriage accident in 1813 and his work was carried on by his nephew, whom we know now as Sir Jeffrey Wyattville. It seemed incredible that the oak fittings and the work inside the chapel could be of that early date; one would have said that it was work quite as late as 1860. I looked through quantities of drawings at the house, however,

and saw how the work was done at the time. Some of the excellence of the work at that time was due to the father of Pugin, Augustus Pugin. I have a letter about him from Nash to Soane. Nash had one good point, he promoted the elder Pugin's labours, and he financed the production of some of his early books, and sent Pugin to Soane to interest him in the undertaking. Young Pugin got his knowledge of Gothic largely by working on his father's books. Someone late in life asked him how he acquired his knowledge of Gothic, and he replied, "I lived in three Cathedrals." Students at the present day should bear that in mind; that is the way in which the Gothic Revival was promoted; it was a study of the actual buildings. Two or three years ago a student came at the end of July, and said did I know any office that he could go into? And I said no, and I thought it was an awkward time of year, and perhaps he might devote the time to travelling. He said he had no money for that. Then I suggested a walking tour. Where should he go? I suggested he should go down the Nene Valley and study the churches there. His reply was, "Is it of any use looking at those things?" I said to him, "One day you will get a job, and then you will find that the parson and local antiquary know a great deal more about it than you do." This is a very built-up country, and the work an architect may get is just as likely to be alterations to existing buildings as anything else. History shows that some of the most famous buildings have grown out of reconstructions and additions. There is not now, I fear, that study of old buildings which there was during the Gothic Revival, and that is a matter for very serious consideration.

Coming to Sir Charles Barry, I think Mr. Goodhart-Rendel is to be congratulated on the sensible and sound way in which he has treated that old question of Pugin and the Houses of Parliament. If you take the trouble to see the early Barry churches in Manchester and London, which preceded by some years St. Peter's at Brighton, and when in particular you see the Grammar School at Birmingham, a wonderful building which still holds its place, and then look at the design which won the competition for the Houses of Parliament, you can trace the whole growth of the design, and of course it entirely dispossesses the idea that Barry had to employ a ghost in order to win. Ewan Christian worked on one of the competitors' designs, and he told me how he entered Westminster Hall—Barry's design was near the door—and he said he at once realised that Barry's designs were immeasurably superior to everybody else's, and if you take the trouble to look up some of the designs for the Houses of Parliament you can see that it was so. The outstanding merit was the concentrated plan and unified design. Pugin himself prepared a design for the Houses of Parliament, and it was sent in under the

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name "Gillespie Graham," a classical architect. It was a disconnected design, and, as Mr. Goodhart-Rendel pointed out, Pugin would have made the House of Commons and the House of Lords separate, semi-ecclesiastical buildings. Returning to the period of St. Peter's Church at Brighton again, half of this church has been pulled down and a new church begun, but one may wish it had been left alone. On the National Churches Soane was invited to write a report for the Government, and he laid it down that these churches ought to cost £30,000 apiece, and gave his reasons and an estimate to show why it should be so. The Government, however, decided that they were to cost £20,000 as a maximum, and there were to be two standards, one of £20,000, the other of £10,000. Soane thought that the best of the latter class was the church by Barry in Cloudesley Square. It is a Perpendicular church, and very good for its period. The whole question had been prejudiced by the enormous extravagance of St. Pancras Church, which had cost £70,000, and Marylebone, which had cost £60,000. That frightened the Government. Their idea was to accommodate 2,000 people, and this involved the construction of galleries. Sir Gilbert Scott says, in his *Reminiscences*, that the Barry churches at Islington were respectable and well-intentioned, and infinitely superior to the cheap churches which immediately followed. The whole question has been settled now by the plan of building the chancel, and leaving the rest of the church to be built afterwards. But those who are led by this paper to visit some of these churches should remember that they had to be passed by a Commission, to whom the designs were submitted, and that the cost was cut down to these arbitrary limits.

Mr. Goodhart-Rendel has suggested other subjects which are well worth following up. Ingress Bell told me that he remembered Bodley as the first pupil in Sir Gilbert Scott's office; "he was the gentleman, he went in and out of the office as he liked," but, he added, the future showed how he was taking it in all the while. It is to Bodley that we owe so much for bringing Gothic back to the English lines on which it started. I agree as to the enormous harm which was done by Ruskin; it was that diversion towards Italian and French models which was the cause of the breakdown. If they had kept on and worked in the later phase, the Gothic Revival would have taken a different shape. It was

Bodley who saw what was wrong and went back. His church at Pendlebury is a magnificent work.

I wish more had been said by the lecturer about Pearson; he was a great and simple man, and his work was of a most remarkable character: St. Augustine's, Kilburn, inside, and the church in Red Lion Square; St. Peter's Vauxhall, and other churches; they are all very fine, and usually reasonable in cost. St. Augustine's, Kilburn, cost £10,000; the one at Maida Vale cost double that.

I once had an interview with Butterfield, and it was very extraordinary and interesting, because, though I saw him in 1891, he talked exactly the language of 1866. It was his hard backbone which made his work what it is. In his early days he built a church in the North of England, in a very cold district. They were anxious to have a heating apparatus, but Butterfield said: "No, it is impossible, it was unknown in the Middle Ages." My friend remonstrated that in the Middle Ages they had chafing dishes of charcoal to warm the churches, what builders call "devils," but Butterfield would not do it, and they had to have a heating vault dug out after he had finished and left. I once met a man who had been his clerk of works, and he said: "Butterfield was the kind of man that if you said a stone was alabaster and he found afterwards that it was not, he would never employ you again." These are additional indications of the Puritanism to which Mr. Goodhart-Rendel has referred. We must take these men as they were, as a whole, and realise that the greatness of their work sprang from the enthusiasm that they put into it, so that the reality of it remains and can never be lost.

Mr. GOODHART-RENDEL (in reply): I am very grateful for the vote of thanks. I have thought of material for three other lectures, and I very much wanted to ask questions, as I do on these occasions. I have tried to conceal to-night my intense enthusiasm for the Gothic Revival; they are the people nearest to our own time from whom we can learn lessons most easily, and we should feel proud to descend from them.

With regard to my list of churches, I am trying to make it complete for all England, and I do not know when it will be finished. I have twelve drawers of card-indexes, and if anyone will write to me about any church, if I have got the information I shall be glad to impart it and I shall be glad if anyone will help me to add to my list.

THE PROPOSED ST. PAUL'S BRIDGE

Mr. J. C. Squire on Mr. Goodhart-Rendel's Paper

On Monday, 31 March, Mr. H. S. Goodhart-Rendel lectured at the Galleries of the Institute on "English Gothic Architecture of the Nineteenth Century." The lecture was illustrated by slides which were so interesting that the audience wished there could have been more of them. Mr. Goodhart-Rendel was at once witty and enthusiastic, a rare combination. He extracted the last ounce of fun out of the nineteenth century builders of Gothic, whilst carefully distinguishing and praising their best productions and emphasising the debt which we owed to them. He began with Wyatt and Nash, who undoubtedly built Gothic simply because the romantics of the day wanted houses which would remind them of the morals of Monk Lewis and Mrs. Radcliffe. The Gothick house of the period was like the Gothick drama: a sentimental, unreal and artificial thing. What began as humbug continued as reality. There was a revulsion against the industrialism of the age: and what had been a playful reaction towards the Middle Ages became more serious. Mr. Goodhart-Rendel indicated, though he had not the time to expound this aspect of his theme, the gradual process by which architects learnt how to build in a manner which was at once less imitative of the old Gothic and more, intrinsically, like it. He celebrated in particular the virtues of Pugin, Brooks, Sir Gilbert Scott (with reservations) and Bodley. The ground he covered was immense: he appeared to have at his fingers' ends the name of every man who ever built a church in the Victorian era, showing a collector's interest in the worst examples and a connoisseur's in the best. Some of his remarks were provocative, but underneath them was a laudable inclination (in Patmore's phrase) "to love the lonely that are not beloved," and a sensible determination not to be swayed by mere reaction. Nothing is more absurd than the present fashion, a mere mechanical reaction, of treating the whole Gothic revival as a fruitless waste of effort. Had Mr. Goodhart-Rendel had the time to enlarge on the later period, to show the finest examples of Bodley, the best of the modern collegiate buildings, and such contemporary work as Liverpool Cathedral, he could easily have demonstrated that the finest results of the revival came just when the reaction against it was beginning: and that these results were among the glories of our architecture. There is all the difference between building Gothic (as Nash did) because your client thinks he ought to love it and building it because you love it yourself. Mere period work of any kind is not worth doing: though it ill becomes the erectors of period classical work to despise

those of period mediæval work. Mr. Goodhart-Rendel's defence was a defence of a live tradition and an English tradition, not the mere transcription of dead detail out of text-books: but he had the generosity to recognise the achievements of men who groped towards the truth without reaching it. Some time someone may even have a kind word to say for Ruskin. A more enjoyable paper I have never listened to: erudition and sprightliness are seldom found together and the whole audience thrilled with surprise and delight when it learnt that the lecturer had a card-index of nineteenth century churches. In the subsequent discussion the name of Bodley was much mentioned, and rightly.

THE PROPOSED ST. PAUL'S BRIDGE.

It is evident from the reply which was given by the Minister of Transport when he received on 11 March last a deputation from the R.I.B.A., the London Society, the Town Planning Institute and the Architecture Club that the Government are committed to a financial contribution towards the cost of the approaches of St. Paul's Bridge, if and when the authorities responsible finally decide to proceed with the scheme.

At a meeting of the representatives of the above-mentioned Societies held on 17 March it was decided that further steps must be taken to acquaint the public of the necessity of opposing the building of a bridge at St. Paul's.

At the request of the Societies concerned, Sir William Bull, M.P., has very kindly invited the Metropolitan Members of Parliament to a meeting in the House of Commons which the deputation will attend, and selected speakers will impress upon those present the arguments already advanced against the St. Paul's Bridge scheme by letter to the Prime Minister and verbally to the Minister of Transport.

The meeting in question will be held in Committee Room No. 9, House of Commons, on Tuesday, 8 April, at 4.30 p.m.

ORIGINAL DRAWINGS BY JAMES BROOKS.

A valuable donation of drawings of the late James Brooks (Royal Gold Medallist, 1895) has recently been presented to the Library by Mr. J. Standen Adkins [F.].

The following drawings were selected:—The Liverpool Cathedral competition drawings, 20 sheets; St. Columba, Kingsland, Haggerston, 32 working drawings; and views of the Church House and School of St. Columba, the clergy house St. Andrew, Willesden Green; St. Margaret, Lee, Kent, view of exterior; and views of St. Andrew, Plaistow, Essex, and St. Chad, Haggerston.

A memoir of James Brooks, including a list of his works, by Mr. Adkins, was published in the JOURNAL in 1910 (Vol. 17, p. 493)

National Housing and a National Municipal House-building Service

Discussion on Major Harry Barnes's Paper*

(THE PRESIDENT, MR. J. A. GOTCH, AND LATER MR. E. P. WARREN IN THE CHAIR.)

Mr. FRANK M. ELGOOD [F.] (Chairman of the National Housing and Town Planning Council), in proposing a vote of thanks, said: No one can accuse Major Harry Barnes of lack of courage. He has spoken words which need uttering badly, and the way he has expressed himself to-night will at any rate lead some of us to a little clearer thinking. His appeal is one which might be made to any audience with success, and it is one which can be made to this audience particularly satisfactorily, because Major Barnes speaks as an architect to architects. He has made a very special study of his subject, as witness the remarkable work which he has recently published, and which we shall all come to recognise as a standard on housing, both now and for many years to come. He speaks on this subject from the point of view of an earnest citizen who is deeply concerned to see that the individual's life can be well lived, and who is also concerned for the well-being of the community. The chief characteristic of the paper is that it is extraordinarily practical. Not that housing really ever has been the subject of sentiment. It is a curious thing, but it has generally been quite the opposite. For instance, I think we shall agree it is more common to hear people condemn the slum dweller than to hear them pity him. How hard it is to touch the hearts—and, I think, the minds—of people on this housing question! From some experience of endeavouring to do so, I can speak very strongly. But we want, all of us, to use every possible means to educate public opinion, so that there may be not only right thinking on the subject, but continuous thinking. The conclusions to which Major Barnes has led us in regard to the questions of standard and cost of housing seem to me to be almost irresistible. I do not think he put the standard higher than we should all be willing to acknowledge; indeed, one of the great things we, who have had our minds engaged on this problem for the last few years, ought to realise, is that we have to deal from time to time, and fairly constantly, with an extraordinary sort of reaction which occurs in the public mind and bids fair to destroy all the progress which we thought we were making on the subject. I do not know whether most of us have seen the recriminations which took place in the House of Commons a fortnight ago on the subject of the standard of building—that is, the number of houses to the acre.

To think that the Ministry of Health, supposed to be the guardians of the public health, should have contemplated the possibility of providing public money for houses which are built at the rate of 40 to the acre, seems to be inconceivable. Therefore we architects who are supposed to have some special knowledge, and have particular reasons for upholding the standard of housing, have constantly to be on the watch. I agree with Major Barnes in what he says about the provision of a good house for the average paid worker—he says the poorly-paid worker; I am certain that the poor of this country, and of other countries of the world, have never been properly housed. Dislike it as we may, if we are going to look for an improved standard in housing and for a life worth living, such as we have ourselves the privilege of enjoying, we must reckon that, for a large proportion of the population in the future, housing has to be subsidised, just as the health services and education are subsidised. That outlook may be distasteful to many of us, but let us be sincere and face the problem frankly, as Major Barnes bids us do. Either we have to raise the workers' wages, or we have got to subsidise housing.

One of the most important things Major Barnes has led us to consider is the necessity of continuous and consistent efforts in building houses. It is the spasmodic and the half-hearted idea—first going full steam ahead, and then slowing down, then taking it up again—which has proved so fatal in the last three or four years. Surely we must agree that it will take years and years to make good the deficiency and neglect of the past, the bad standard of the past. It was only in 1909 that back-to-back houses ceased to be legally possible; up to that date, in the North of England, they were building back-to-back houses by the hundred every year. It is not anybody's fault, perhaps; it is the alteration in the standard which we set up on these matters. But the alteration is all to the good.

I feel it is almost impossible to deal properly with this most important and engrossing subject, and it is out of no discourtesy to Major Harry Barnes that I have not said as much as I should have liked about the conclusions in his paper; but I doubt whether, without a good deal more consideration, the remedies he suggests will be as effective as he would wish, or indeed whether they are necessary and whether they are the best. I doubt whether any advantage will be

* See JOURNAL 22 March.

NATIONAL HOUSING

gained by having a separate national service for housing. How will it be easier to recruit men for this national service than to recruit them through the ordinary channels of the building trade? In the latter case you have the nucleus, and this can be expanded. But to endeavour to set up a new service is a different matter. And I suppose the wage question would be on a par. I do not see how you can have any line of demarcation between the two. I should have thought it would be better to build on what exists at the present time, aided by the wonderful good sense which seems to be shown now on the part of employers and operatives and the manufacturers of building material and builders' merchants. Personally I have every hope that a great change such as we shall all welcome will be produced as the outcome of their deliberations. With regard to the builders, do not let us have anything which resembles the setting up of the D.B.M.S.; rather let us encourage the supply of labour and material from all sources. As architects, we need to consider this problem very seriously. Not the least of the contributions which we could bring to the subject is an immediate and very serious consideration of the starting of new communities under town planning schemes. It will be deplorable if the two million houses which are being foreshadowed are simply allowed to grow up without consideration of their proper positions and the combined needs of localities.

And I specially urge that architects will take steps to insist that this present great opportunity of selection of new housing sites is not wasted by lack of vision or lethargy, or even by haste to show results.

Mr. ERNEST BROWN, M.P. (in seconding the vote of thanks), said: I take the opportunity of seconding this vote of thanks with very great pleasure. And if you will permit me to say one word, it is this: that whatever may be thought about the urban side of this problem, I do not think anybody who pays attention to its extremely urgent rural side will dissent from the conclusion at which Major Barnes has arrived, that, at any rate on the rural side, the provision of houses is bound to be a public service. There are two great industries which, in the past, have more or less housed their workers, agriculture and mining. On the agricultural side it is inevitable; you must face the issue from the national point of view, or you will not get the new cottages which are urgently wanted. A fortnight ago I was driving through a village in my division, which looked like an example of a perfect old English village. The medical officer of health and the sanitary inspector gave a report on the 170 houses, and of these 81 were not reasonably fit for human habitation. Of these 81, 70 were occupied by men whose weekly wage was anything between 23s. and 28s. a week. It is manifestly impossible for

private enterprise to undertake the re-housing of these people, and I suggest that all who are thinking about this problem should take the village side, as well as the town side, into consideration when weighing the very courageous words uttered by Major Harry Barnes to-night.

Dr. RAYMOND UNWIN [F.]: I would like to add my word of thanks to Major Barnes for the contribution he has made to this great subject, in his book and in the House of Commons, as well as in the courageous paper which he has given us to-night. With much of that paper, as no doubt he knows, I am in entire sympathy. With regard to maintenance of the standard of housing, I entirely agree with him, and I would only add one thing to what he says, which is, that if you try to get away from the standard you get such a pitiful relief that it is hardly worth doing. Everybody here knows that if you take a house of 950 sq. feet of accommodation, on the ordinary way in which it is calculated, and if that house is costing 10s. a foot super., the price would be £475, and if you reduce the accommodation to 850 ft., you do not save £50; you are very lucky if you save £25. The amount of relief obtained in that way is so small that it does not touch the real crux of the problem. You still have all the expensive items, you are saving chiefly a few feet of the outside wall and a few feet of floor. There is no escape which is practicable to us on those lines. Therefore it is more economical in the long run to maintain a reasonable standard of accommodation and reasonable sized rooms. That is certainly one of our experiences as a result of watching the cost of many houses in many different districts.

The special service for housing is a big problem, which I should not attempt to discuss to-night. I am sure we shall all welcome any suggestion for dealing with this very difficult side of the question. Some of us will see difficulties in a national service for housing unless we have a national service for many other things. Some will feel we are tending to get more of the service idea into all the main industries on which mankind depends for livelihood. On the whole, my personal view is that this is the tendency, and that it will continue to be the tendency: that all the main industries will become more of the nature of service. The technical question, which we as architects are most interested in, the simple problem of building good houses, will become the dominant one; the simple problem of producing good articles of all kinds—good food, good clothes, good other things—will become more and more dominant; and the whole question of basing the work on individual profit must become less important if we are to solve housing and other problems.

I am grateful to Major Barnes for having brought out many of these points, and for showing the import-

ance of a steady long continued policy of building houses.

Mr. E. D. SIMON, M.P. : I am glad to have the opportunity of saying one or two words from the point of view of the urban housing problem, having been Chairman of the Manchester Housing Committee until a few weeks ago, and I join with others in thanking Major Barnes for his stimulating paper. It is the most interesting contribution I have heard personally to the housing question in recent months.

There are many points on which I agree with Major Barnes, and there are also many on which I differ from him, and I think it will be more interesting if I say a few words on the points on which I differ, rather than on the others. One of them struck me almost dumb when I heard it. Towards the end of his paper he said : "There is no real difficulty in solving the housing problem." I have been struggling with it for four years, and we shall go on for another couple of generations ; in fact, he himself said you cannot solve the problem, you must work at it and try steadily to raise the standard. But where I stick is at Major Barnes's third hurdle, in which he says that if we decide to maintain the kind of standard he lays down—and I agree we have laid down a new standard, which should be regarded as the right standard which we have to work up to for working-class houses—he says if we are to maintain that standard, it means good-bye to private enterprise. I do not think that necessarily follows. We know what the economic conditions are to-day, but we do not know what they will be five or ten years hence. The lessons of the last five or six years are enough to make anybody chary about prophesying what the conditions will be five years hence, and it is a pity if we make up our minds that we must eliminate private enterprise from housing. Our object is to build the maximum number of good houses, and for the next few years we should use every possible agency for housing, and let them on whatever proves to be the most convenient rents. Having as our object the building of the largest possible number, there are two possible policies. One is to go on letting at the equivalent rates of pre-war plus 40 per cent. ; the other is to adopt the policy which I think Major Barnes sympathises with, and which was put by the Prime Minister when he suggested building a £500 house and letting it for 9s. A £500 house is being let in some places at 15s., including rates. If let at 9s. it means that on every house, instead of the subsidy you are paying of £10 or £12, there would be a subsidy of £30 to £36. There are two clear alternative policies which are before the country with regard to housing, and it seems to me that if you are going to adopt the MacDonald policy, as against that pursued by Mr. Chamberlain and Dr. Addison, you will no doubt be able to let houses to the poorest section of the working classes, but you will

only build a relatively small number of new houses in the next five years. We shall be extraordinarily lucky if we build another 600,000 in the next five years. There seems to be a fundamental difference of opinion on this matter. Some people think these new houses ought to be built for the labourer, that is to say, for the lowest-paid section of the working class ; and that means the £30 subsidy. They think the labourer should have as good a chance of a good house as others. The alternative is to build those houses for the upper working classes, artisans and clerks, and that is being done at present. There is, in urban districts, a very large, unsatisfied demand for these houses at present rates—rents at 15s. ; you can get the working classes to live in them at the present rates, and they are vacating other houses, and so making room in the houses they leave for the lowest-paid labourers. That seems the practical way of doing it ; because if you start the MacDonald scheme of building these houses and letting them at 9s. with a subsidy of £36, there will be such a revolt on the part of the taxpayer that there will be the same experience as when the Addison scheme was started and Sir Alfred Mond came along and stopped the whole thing. That is the almost fatal objection to trying to let houses at a very low rate. It may be ideally right, but it is not a very great advantage from the public health point of view, because you want to give the best house to those who will make the best use of it. There is a modern theory, the inverse of what used to be held, that the poorer you are the better house you should have. I do not think that should be so. The reason I am against the £500 house being let for 9s. is because I feel that after a time it will be stopped by the revolt of the taxpayer or the ratepayer, whoever has to pay. And there is another reason. You have one level of rent, and if you pay 10s. or 15s. you get the same accommodation for what you pay. If you start letting the same house for 9s., it means some will pay 15s. unless they are fortunate in getting a MacDonald house. That will create a privileged class of tenant, and it will prove quite impracticable. You may have an estate with some of the houses letting at 15s., and across the street there may be houses of the same type letting at 9s. There would be a rent strike, and everything would have to be brought down to 9s. And even then the pre-war landlords, instead of getting 40 per cent. increase, would have to bring their rents down to pre-war level. I should be very glad if that point, which is very important, as to whether there should be two levels of rent for similar accommodation, could be dealt with by Major Barnes in his reply, for the whole basis of housing depends on what you will do about rents. I think it would be very difficult to induce local authorities to build houses to let on rents of that sort, even if you gave them a large subsidy ; and it seems to me the fundamental question with

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regard to housing must be whether we will go on with the existing level of rents, or give up that system and do something with the existing house, and build new houses to let at 9s.

I cordially agree with Major Barnes when he said we must aim at 200,000 houses a year. We cannot aim at doing it quickly, or if we do there will be another Addison boom. I think the Government has made up its mind to go in for a programme extending over 10 or 15 years, and I think that is the only way in which a practical result would be attained.

Mr. GEORGE HICKS (Secretary, Amalgamated Union of Building Trade Workers): I am unable to agree with many of the propositions Major Barnes has put down. In the first place to separate cottage building from general building would be a profound mistake. I share very largely the views of Mr. Elgood in this direction, that the building industry already provides for the training of labour to do the class of building which has been designated particularly cottage building. I would like to see a housing scheme of 200,000 houses a year fitted in with the general building programme of the country. I can imagine periods of extreme prosperity in which industrial and commercial buildings will be required in excess of the normal. The housing problem should be one of elasticity, fitting in with the general commercial programme, and if a larger amount of labour were wanted in any particular year to meet the need of other buildings we could build 175,000 houses in one year and in the next year 225,000. I think it is desirable that, provided municipalities were charged with the responsibility of having to tabulate the building requirements of their borough or town for the year, those engaged in commercial enterprise should know of it. Those who make motor-cars and tables and chairs do not wait until their offices are full of orders before they discuss the likelihood of having a new building. They anticipate what accommodation they will require and they do their best to provide it. It would be relatively easy to have the building requirements of the town or borough tabulated beforehand so that the municipality would know what it wanted in the way of schools and colleges, technical schools and hospitals and other buildings, and they would be able to fit them in with other requirements. The question of training of labour is one which I am afraid is surrounded by great difficulty. I speak as an operative representative. Each time we have represented to the employer the need for more training in the crafts, the employer speaks of the absence of general activities in the building trade. They may be busy for twelve months or eighteen months, and it is possible that three parts of their organisation will be relatively dormant for six or nine months afterwards, and to accept responsibility for the continuous training of lads is greater, they say, than

the circle of trade will give them guarantee for. Speaking of the craftsmen in the building industry, it is easy to say that there are 35,000 to 40,000 vacancies in the building trade to-day, according to its personnel—bricklayers, plasterers, joiners, plumbers and others. That is, there are 35,000 to 40,000 vacancies for lads in the building industry according to the rules allowed by the trade unions in that industry. If the vacancies were filled there would be a large army of available trade labour to meet the needs of the present time. I want to see house-building on a better standard than now. We have to admit that the type and character of the house is better to-day than under the old method of private enterprise. The damp-proof course is not forgotten as frequently now as before, sanitary arrangements are better, flues are better constructed and the houses are of a superior type. Architects still play fast and loose with design, and sometimes the comfort of the tenant is sacrificed in order to have a nice effect. The type of house is what we should be more concerned with, and I agree that the standard Major Barnes has laid down is the minimum that we should agree to for that type.

There is a large question in regard to guarantees, which is very important. Under the 1919 Act, if the municipality refused to move, the Central Government had power to step in and build houses for themselves, imposing them upon the municipality. The Act of 1923 leaves the power of initiation to the local authorities. I like to know that they have that power to initiate, and I imagine that at present, when there is such a large demand for housing accommodation, anyone of public spirit would say we should have 200,000 houses a year for the next 25 years. I believe the initiative will have to be vested ultimately in the Central Government, and the Central Government will have to be responsible for building houses in various parts of the country. I think housing is relative to every place, whether it is a small town, a semi-industrial town, or a residential district or a big town. There are exceptions, but I postulate in a national way that it is a mistake to think there should be intensive building in certain towns and that in others it should be relatively neglected. Every town has its own personal housing needs. Houses should be rationed to meet the need. Some municipalities would not only get a scheme through for 10,000 or 20,000 houses, but would attempt to draw all building material and all building labour into their town to do in one year what should be spread over five years. It disorganises labour, creates a false demand, increases cost, and is not dealing with the problem as it should be dealt with.

On material supplies, Major Barnes has given us much to think about in his book. On that question I think there is much lack of organisation among the manufacturers. We have certain big agencies of

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manufacturers in certain towns, but in many parts of the country there is no organisation at all. I know a man, a friend of mine, who has money invested in brickworks, and there is clay sufficient to last him or his successors for 150 years. He can manufacture 120,000 bricks a week, but as he has not sufficient money available to lay down the necessary plant to be able to burn the bricks he could manufacture, he can only produce 28,000 to 30,000 bricks a week. Therefore bricks have to be imported into that district from thirty-two miles away, and there is an additional cost for that of £1 os. 3d. per thousand, which would be saved if proper equipment were given to meet the local needs. That instance can be multiplied in other places. The production of bricks, tiles, etc., should be developed locally so as to cheapen production generally.

Mr. H. R. SELLEY (National Federation of House Builders): I ought to apologise for being present at a meeting of this sort, for I plead guilty to having been, for thirty years, spoiling the face of the earth without the assistance of architects, and such a crime is enough to exclude me from this meeting. I speak for private enterprise. It is said that we get the legislation we deserve, and I would retaliate and say we have got the houses we deserve, for the very little help the public gave to me and my class thirty years ago. I have been very much interested in Major Barnes's Paper, but, like all clever statesmen, he has left out the essential fact. He has referred to the lower-paid artisan. Mr. Hicks would tell you, if he spoke his mind, that they are all paid too low, and I do not know where the level of Major Barnes's datum line is. Speaking for private enterprise, I have viewed this question from the economic point of view and, I hope, with a large enough vision to see the national one. Private enterprise is still very much alive, but if Major Barnes's Paper is put into operation we shall be dead in a fortnight, because our friend from Manchester said that when you let a house costing £500 for 9s. a week, you can imagine the people who are waiting to build by private enterprise will wait longer on the chance of securing a house at a rent of 9s., at the expense of the public. There is a very useful part of this problem which can be solved by private enterprise on economic lines. Now, if I mention my firm, I hope I may be excused, as I only do so to illustrate the points I want to make. My firm has had the pluck, during the last year, to attempt a housing scheme, without public money. We have built 165 houses, and we have a queue of purchasers waiting for them, and every one has taken on his shoulders the solution of his own housing. And, in spite of the Prime Minister having threatened us with letting a £500 house at 9s. a week, my firm had the courage to go into the market and buy a £30,000 estate to build houses on, not at Golders Green, but in Lower Tooting, which is a lower-class neighbourhood.

What we want for this enterprise is good will—the good will of the architectural profession and of the politician; we want good will all round to help us with this work. I know of nothing which will make better citizens than to give them a front garden and a mortgage. I know of nothing which will put the ballast into the boots of people who are wandering up and down the country with grievances so well as to let them have a house at £25 and let them settle down to pay for it. I believe that in this country you have hundreds of good sound artisans who have £40 or £50 in their pocket, and who only want a little encouragement to become house owners. And in dealing with Major Barnes's Paper, I would respectfully suggest that he should draw the datum line where the municipality shall cease and private enterprise should begin. I should like to bring out a paper myself, and have the pleasure of submitting it to the Government. Where Major Barnes speaks of the lower-paid worker I want to nail him down. I do not want him to be an imaginary person, and I ask, when you are dealing with him, not to neglect to take his family into account, for they are often wage-earners also. A man has come into my office and unrolled his stocking, and has bought his house; and when we ask "Have you sufficient wages?" he replies, "Mother does a bit, and I have a couple of girls at work." We do not want to kill that spirit, we want to encourage it; and if the municipality will restrict its operations to an 850 ft. superficial area and 10,000 cubic-space, and leave to private enterprise the larger type, then should we fail to produce the houses it will be time for them to step in.

Mr. EDWIN EVANS (L.C.C. Housing Committee): I shall have a few words to say from, perhaps, quite another point of view. I want to deal with the question from its commercial aspect. I am a little tired of hearing of these 200,000 a year housing schemes, with so little consideration of the cost. Major Barnes has not missed very much in his paper, but he has not attempted to deal with the financial aspect; and I should like the next paper which is read here on the subject to deal carefully with the finances of the 200,000 houses a year problem. I have been at these things now some 45 years, and I play the part of the old uncle to the builders in providing finances, not my own, because I have to go to a super-uncle, and if I had not a super-uncle I could not go on. I cannot contemplate that the existing things should remain as they are. As a member of the Housing Committee of the County Council, it has been my duty to visit some of the slums of London, and I come away with a bit of a heartache, and with some sort of feeling of hopelessness about the whole position of matters. We have been talking to-night of a standard of houses, and rightly so, but no one talks of the standard of conduct of the people living in them. We are not in a difficulty with the real hard-

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working man and the skilled artisan. He will do what Mr. Selley has said and will put his hard-earned savings into buying a house, and that part of the provision of houses can still be left permanently to private enterprise. To-day there are more houses being built of that class than ever before in the history of this country.

The question of housing is not sufficiently defined. I was rather amused by the Minister of Health, at the interview I had with him. We have always tried to define what a working-class house is, Mr. Wheatley defined it as a house which a man could not afford to buy. I hope that is not a real definition. A little while ago there was a game called "Put and take," and to-day we are getting into this position, that it is all take and no put. That is a condition of things which cannot remain for ever. These schemes of 200,000 houses a year are, from the financial point of view, impossible; and secondly, from the point of view of labour and material they are impossible. We have got to go on steadily, just as our London County Council has been doing—taking these matters up at the worst places first, the slum areas, and trying to clear them out and improve them, and leaving other work to private enterprise. I was sorry to see that Major Barnes seemed inclined to say good-bye to private enterprise. I have not got to that stage. I see no reason, except in the case of the lower grade houses, why 90 per cent. of the houses should not remain in the hands of private enterprise, not perhaps at present, but later on.

And may I say one word on town-planning schemes? Something has been said to-night about reducing the number of houses to the acre. I shall not get much sympathy here; I have not had much at other meetings where I have referred to it. But you can live healthily in houses which have a larger number to the acre, and it is necessary to do so in West London. I have only to look at our own district, Westminster; I live in Westminster, where there are 80 houses to the acre. I am not asking for 80 to the acre in schemes—I would have, perhaps, 10 or 12 to the acre—but I would not make them semi-detached or detached; I would give them open space behind, as much as the space the house itself occupies, and let the occupier look after the vacant land behind. They do not want the laying-out of gardens, they want the open air. In Westminster, it is said, you have large parks maintained at the public expense; but they are not necessary, at any rate in the suburbs of London. I do not want too much importance to be attached to this, because I do not think we can afford the cost of it. I do not know whether you have reckoned what the estimated loss of £30 a house per annum on a 10 years programme of 200,000 houses a year letting at 9s. per week will amount to at the end of this time, but it will be

£60,000,000. Are we prepared to face that? I do not think so. I shall read Major Barnes's paper again and again. There is not much I can complain of in it, except from the financial point of view and the impossibility of carrying out such a programme as the erection of 200,000 small working-class houses a year.

SIR THEODORE CHAMBERS, K.B.E.: It was very good of Major Barnes to invite me, and for you to have me here. It was kind of Major Barnes, because he knew I should disagree with him a good deal. But in some of his diagnoses perhaps I may come a long way with him. I take my stand absolutely on the side of the optimists. There is the fringe of the problem which it is very difficult to solve, but it is a very small fringe.

The one point I would rivet my criticism upon would be the broad statement of Major Barnes that we must provide houses, whether the occupants can afford them or not. This was supplemented by the proposer of the vote of thanks to the effect that we must either raise wages or subsidise houses. I would say, whether private enterprise builds houses, or whether the State builds houses, in fact whether the State or private enterprise does anything financial, it is sound economics that it should pay. If it does not pay, there is something wrong with it. We have to search out how housing, whether undertaken by private enterprise or by the municipality or the nation, can be made to pay, that is to say, how remunerative rents can be obtained. I agree with the last speaker that remunerative sales can be obtained over a very large field of the housing question. I was strongly in favour of the removal of the Rent Restriction Acts on higher grade houses, because it would produce mobility in the higher ranges and stimulate private enterprise in that class of house; which would have led to some movement and decanting, because houses would have been freed for the classes below.

Take the question of the rent-paying power of the working classes. I admit that there is the problem of the rural worker and the problem of the slum-dweller, and the problem of the immigrant in this country. These are very difficult to solve. Some of these people are impecunious, some are difficult tenants. They are not being housed to-day by public enterprise because, even at the rents which are fixed, many of them cannot be accepted as tenants. But taking the bulk of working class tenants, I believe the large majority could pay a more adequate rent. On the Rents Tribunal, we now ask from the local authorities a statement of wages which go into each house through the front door. What I have felt all through on the Rents Tribunal, when we fixed the rents at a low figure of 5s. or 6s. a week, was that we fixed them so because perhaps 30 per cent. of the occupants could not afford to pay more.

Therefore we are giving a bonus through the Exchequer to the other 70 per cent. unnecessarily. That does not seem to me to be scientifically right. I believe that during the next few years we shall see, if things go the right way, an immense amount of building for sale. The Small Dwellings Acquisition Act should be fully used and fully advertised, and a great effort should be made to persuade the people to draw out their savings and expend them in houses for themselves. They would find that it would be to their advantage to own their own houses and keep them in a thoroughly sound condition. Then we can tackle the fringe of the problem by some form of direct recognised assistance in the really hard cases. It would be cheaper for the country, I am certain, and in the aggregate it would be a less burden to industry and on the State if industry were to accept the position of giving to the man with a large family a direct house subsidy per child in his family. I think it would be cheaper and far better if the municipalities were to assist directly, through some Committee, deserving cases of this kind. It may seem invidious, and it may be a difficult point, one on which there would be many criticisms, but I think when worked out it will be cheaper for the State, better for the municipality and better for the development of the housing position in this country; because if we accept the idea that on a wholesale scale we shall build on an unremunerative basis, it stands to reason that remunerative building for that class must cease.

MR. W. MCG. EAGAR (Secretary, Garden Cities and Town Planning Association): I am glad to be able to add to the praise which has been bestowed on Major Barnes's paper, not only because of what he has said to-night, but also because he has had the pluck to throw into the face of the British public, which has preferred to think generously rather than accurately, 120 pages of pure statistics in his book, which is a very valuable contribution to exact thinking on the housing problem. To-night's meeting has been an orgy of pluck, for we have had not only Major Barnes, but Mr. Selley declaring that contentment would be secured by a front garden and a mortgage; Mr. Evans defending the venerable doctrine that it is really the people who make slums, and not the slums which make slum people; and a defence of 80 houses to the acre. Credit is due to the Institute for having got together so many people of such extraordinarily varied opinions as have been represented in the speeches. I would lay more stress on one point which Major Barnes began to touch upon, but did not complete, and that is the extraordinarily large part—taking the fact of the housing need and the extent of the need—played in housing demand by the new kind of demand now made by people in regard to houses. I think it is true to say we should not have a

housing problem at present if it were not for the Education Act of 1870. The big psychological factor at the base of it is that we have now reached the third generation of popular education, the children of those whose parents received education under the 1870 Act. They are making a demand for a different kind of house altogether from that which more or less satisfied their parents. You can see that proved in many ways, particularly by a study of what happened in various London boroughs during the war. Take Stepney, where during the war the population went down by 30,000. The whole of the houses which were empty before the war were absorbed, and yet there was a housing demand. This is important in view of the Registrar-General's excursion into politics—one of the most inexplicable and still unexplained minor happenings of recent years—when he proved by hard mathematics that there was no housing shortage and no housing need. If you are content with figures it is easy to ignore the human factor; what made the Registrar-General's deductions wrong and what makes housing statistics vicious is that people are sometimes inclined to think of the question of housing—decency, self-respect and morality—as if it could be expressed in hard figures. You have this growing demand for a very different standard, one which is conditioned by the fact that we are living in the third generation of popular education. Further, the standard which surrounds the ordinary man in his daily life has risen because of this higher conception of the decencies and needs of the time. The standard of everything has risen in the place where he works and the street in which he walks. He rides in an omnibus which may be called a miracle of comfort. Compare it with the former vehicles, and compare the present tube and its clean travelling with the old Underground Railway. The standard of public convenience has risen some 200 per cent., but the standard of the home has scarcely risen at all. You have a civilisation which brings better environment everywhere except in the home, and the shortage of houses prevents this being accomplished.

I would like to ask Major Barnes to correct one small point in his paper. It is the point as to the replacement need. Major Barnes says there are at present in the country 8,000,000 houses, and that if the average life of a house is 80 years, there is a need of replacement to the extent of 100,000 houses a year. I think that is a fallacy, and it is regrettable that he should have added his weight to it. Surely the fact is this: that if the life of the average house is 100 years, you do not replace in 1924 one-hundredth of the houses which exist; roughly speaking, you replace the houses which were built in 1824. A hundred years ago the number of houses in the country was about two and a half to three millions. So that between 1900 and

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1920 the need is to replace the houses built from 1800 to 1820. And if you analyse the dates of the houses in slum areas in London, you will see we have been pulling down houses which were built between 1800 and 1820, and built in the worst way and on the worst sites. And although that means that the replacement need in our generation is less than one-hundredth of the houses existing, it means that in each decade of this century the replacement need increases enormously, because in each decade of the 19th century actual building was increasing greatly. It went up 15 per cent. to 20 per cent. in each decade. That coincides with the facts known to us in such areas as the Tabard Street. That was 14 acres. There are areas of 40, 50 and 60 acres which are now coming onto the rubbish heap, and will have to be demolished during the next ten or twenty years. Take the Waterloo-Blackfriars triangle. This is the product of building between 1830 and 1840. The most vital point of the replacement need is that in each decade of this century we must meet the constantly increasing amount of houses worn out and unfit for human habitation.

I dare not start on discussing Major Barnes's proposal for a National Municipal Housing Service. It is very interesting. He has made us, by offering this suggestion, think more. May I respectfully ask him to think again? There is this incidental difficulty to any such proposal, that you make permanent an undesirable and in present conditions of social thought an almost impossible stratification of social conditions. I do not see how you can prevent a distinct stigma attaching to people who live in houses which are built by a public service; and as in our towns we have an unfortunate division into physical areas of class consciousness, it means you will have not only houses, but whole quarters of towns built by public service in which the majority of people would be ashamed to live, because they are so ear-marked.

MAJOR HARRY BARNES: In acknowledging this vote of thanks, permit me to say it is clear I have done this audience a very great service; and in trying to think of some illustration of the service, there came into my mind a story I once heard, of a family who lived in a house—built by private enterprise—which abutted on to a railway line. Having more accommodation than they needed, they took in a lodger. He brought home a monkey, which was not exactly welcomed, put it into the yard, and fastened it to a pole. His purpose was not at first seen by the family, who objected to the prominent position it occupied. He told them to wait, and after a little while they found themselves the subject of a very pleasant experience. As every train went by, the engine-driver took a large lump of coal and threw it at the monkey, and the family soon had their coal-cellar filled without any

cost to themselves. I have put up a paper to-night, and you have had the advantage of hearing it subjected to criticism by a body of experience which, I think, has probably never been got together before. For the benefit of this audience, may I recount whom we have listened to? There is Mr. Elgood, Chairman of the National Housing and Town Planning Council; Mr. Raymond Unwin, the leading Architect of the Ministry of Health; Mr. Simon, M.P., ex-Lord Mayor of Manchester, and up to recently the Chairman of the Manchester Housing Committee; Mr. Selley, President of the National Institute of House Builders; Mr. George Hicks, probably the foremost figure amongst the building operatives of this country; Mr. Edward Evans, a national figure amongst the property owners of this country; Sir Theodore Chambers, who has a double record, for he was responsible during the war for carrying through that tremendous piece of financial work, the inauguration and the practical completion of the National War Savings Association, and since the war he has established Welwyn. Everyone who travels up the Northern Line, and everyone who hears of it, knows what is being done there, and you have heard the man who is responsible for it. And last, though not least, you have heard Mr. Eagar, who is Secretary of the Garden Cities Association. I cannot imagine a more valuable contribution to the discussion on this question than we have listened to to-night; and the vote of thanks you have given is only a feeble expression of the debt which this meeting owes to me!

I shall not diminish your gratitude by making a long speech. It would be delightful to make a considered reply; there is not a speech to-night which does not deserve a considered reply, and I wish I had time to address myself to all the things which have been said. Two or three things which have been said go to the root of the matter.

Mr. Simon raised a point which we shall have to face shortly on the Housing Committee of the London County Council, and that is the question of a double standard of rent; whether we shall have one rent for poor people and another for people who are better off. In my view, that is impossible. You can no more have two rents for the same thing than you can have two prices for the same thing. But I do not know that Mr. Simon and I are really much apart on this matter. He, as a true housing reformer, views with considerable apprehension the proposal for immediately erecting a large number of houses and letting them at very low rents, and, I understand, he sees in that course the most disastrous thing which could be done to housing, in that it will impose such a burden on the country that the country will not stand it. I am with him there, but I do not think it moves me from my main position. I have said all through this paper that a housing programme must be built up gradually; that I do not

think we shall touch 200,000 inside this decade; and I am with him in the idea that for the next three or four years we can find occupiers who can pay a considerable rent for any house we put up. I think a sound housing policy will let houses at the highest rents which can be got for them. But we shall come to some point where we shall have satisfied people who can pay those rents, where we shall get to a point of saturation, and where unless we say to the people below that point you must look after yourselves we shall have to lower those rents. It is clear that Mr. Simon is up against Mr. Selley and Mr. Evans, particularly Mr. Evans. Mr. Simon says let us build for the people who can afford to pay the higher rents; Mr. Evans says let us build for those who can only pay the lowest rents. Neither Mr. Evans nor Mr. Selley wants to see Mr. Simon building on their borders. Still there is a good deal of common agreement. However much Sir Theodore Chambers differed from me, he admitted there was a fringe of people who cannot be provided for by private enterprise and must be provided for at the public expense. And if I wanted to quote an authority on that point, I could not quote a greater authority than Mr. Selley himself. No one has delivered himself more explicitly on the view that the housing of the lower-paid worker must be a matter of municipal concern. I have here a considerable extract from the *Times*, in which he says: "The poor will always have to be housed by the public. Whatever is done, it can hardly be made an economic proposition or an attractive one to investors to buy the smallest type of cottage, and yet that is where the bulk of the demand lies." Those are Mr. Selley's own words; and on that point, therefore, apparently we do not differ. We do not any of us differ on the proposition that a considerable amount of housing must be the smallest type of house, which it is not an economical proposition to provide, and which must be provided by the public. The only question is as to where the line is to be drawn. I agree with Mr. Simon that until we get in full swing with a big housing programme we had better build for the people who can pay the higher rents, but I think we shall never be able to stop; we shall not be able to call a halt and say the time has come when we have finished our housing programme, we have catered for all who can afford a decent rent, or who can scrape together money, £75 or £100, and we can go no further. I do not think we can ever do that. I think Mr. Selley has not fully appreciated my position. I agree that a great deal of unmerited contumely is poured on the private builder, and that, so far from the private builder being one who merits any kind of contempt, it is only by a miracle of ingenuity in the past on his part that people in this country have been housed to the extent they have

been. Therefore, I hope Mr. Selley will not feel that I take up any attitude of disparagement towards the work which has been done by the private builders.

I have not overlooked the financial side of this subject, and in my book, to which such flattering reference has been made, I have dealt completely with it; and my principal grief to-night is to find that Mr. Evans has not yet read it.

This great problem of rent, which lies at the root of the matter, is, I think, not one which will ultimately separate Mr. Simon, and others who have spoken, from myself.

A very important contribution has been made to the discussion by Mr. Hicks, and one which will receive much attention. There again, he and I do not differ in our logic at all events, whatever we may do in our desires. I pointed out in my paper that there are two distinct propositions before us. One is to treat cottage building on its merits, and the other is to treat cottage building as a means of generally improving the building industry. Mr. Hicks has clearly put his view, which is that the cottage building of this country should be made subservient to the demand of the building industry; and that instead of having a regular programme we should, when times are slack in the building industry, build, say 175,000 houses, and when times are busy, say 75,000. That is quite a logical view. But, as I have pointed out in my paper, it is a question between studying those who want houses and studying those who only want to build them. We have to make up our minds as to what we are out to do; whether to stabilise the building industry, or to provide houses. If you are out to provide houses, we shall find, in the long run, that the course I suggest is the one we must follow.

At this late hour I had better not attempt to deal with the other points which have been made, but I hope everyone who has spoken to-night will feel that I am only studying the convenience of the audience. I hope to find in the speeches a good deal of material for discussion which is bound to go on in this matter.

There is one other extremely important point that has been raised, namely, that rent in the future is not to be paid out of individual income, but out of family income; that point was made by Mr. Selley. Men say, he tells us, the wife is doing something, the girls bring in something, and we can therefore afford to buy this house, or to rent it. It is a proposition well worth considering, as to whether rent is a charge not on the individual but on the family income. You have heard a statement on that subject from Sir Theodore Chambers, who is, in addition to what I have said about him, one of the representatives of the Rents Tribunal of this country, and a view which he takes must have considerable weight. He went further and suggested that industry might make a subsidy to

CORRESPONDENCE

the worker who has an exceptionally large family; when he did this, I think he was exploring a country even more remote and unfriendly than my own, because if that course is going to be followed, employers when engaging workmen will have to face having to subsidise those with a family, and we may find employers giving preference to bachelors or married men with no family.

I thank everybody who has come and listened to me to-night, particularly those who have been patient enough to remain the full length of the meeting, and in conclusion I will ask you to pass a vote of thanks to the Chairman for having been kind enough to preside.

This was carried by acclamation.

THE CHAIRMAN (Mr. Warren): I am sorry the President had to go, for his own sake as well as

for mine, for he would have filled the chair much better than I can, and also because he has missed part of an extremely interesting evening. There are many here who, like myself, would be glad to hear more speakers and so glean more first-hand information from other sources, but the hour is late. I am happy to find that although the views expressed have been very divergent, their general tone with regard to the future of the housing scheme appears to be optimistic. One gentleman described himself as an optimist on the question, and I am glad to think that that atmosphere has prevailed. And it is in that happy atmosphere that I ask you to give the usual signification to the vote of thanks to Major Barnes which has been so eloquently proposed and seconded.

The vote was carried by acclamation.

Correspondence

NATIONAL HOUSING POLICY.

3, Queen Street, Cheapside,
London, E.C.
25 March 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I agree with Mr. Arthur Welford the R.I.B.A. Memorandum is a great disappointment to all those interested in the Institute and in housing.

There is an unnecessary blowing of trumpets, a number of specious statements, and, as far as I can see, nothing which would repay any Member of the Government for the time in reading.

Major Barnes informed Mr. Welford that the R.I.B.A. Housing Committee will welcome "practical suggestions." If some one of the 10,000 members represented by the R.I.B.A. can supply the alternative to Major Barnes's conclusion, that housing (for the poorest paid worker) must become a national charge, like education, the Institute may yet redeem its past.

Capital must be found at a low rate of interest; cheap material must be forthcoming; and the labour output must be very greatly increased.

I have suggested many times that the Government should provide the capital to Public Utility Societies, (a) for housing, (b) (if necessary) for the supply of material, by opening up new sources by the Public Utility Societies for their own use in housing.

I am convinced that if these things were done, Labour would be not only willing, but anxious to give the best output to the societies.

With capital at 3 per cent. instead of market rate, and material at cost instead of at "ring" prices, together with a fair output per man employed, building cost would be very greatly reduced. I have contended for many years that Rating reform is an essential to low rents, and is a part of the housing question. Two-thirds of our "rates" should be "taxes," and the remaining third might be carried by rent.

Another suggestion I have made is that Local Authorities should bear the cost of lay-out, roads and sewers on their contribution when a State-aided Public Utility Society is willing to build.

The most important factor in this, as in all other things, is "goodwill"; and the first essential to the establishment of our industries is "contented workers."

If the Housing Committee of the Institute really want to help the Government, Major Barnes, in his book, has given it the material to work upon, and the whole profession would be gratified if its representatives could put forward valuable suggestions.—Faithfully yours,

JOHN E. YERBURY [*Licentiate*].

THE ARCHITECTURE CLUB EXHIBITION.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—May I correct an impression produced by Mr. Ian Hamilton's notice of the Architecture Club's Exhibition? Partly misled by the catalogue, he attributes to me the Village War Memorial at Kemsing, in Kent (No. 379). This is really the work of Mr. Godfrey Pinkerton, who is entirely responsible for the general scheme and surrounding treatment. My share was confined to some detailing and the supervision of the construction, done in Mr. Pinkerton's absence as regional architect to the four northern counties.—Yours faithfully,

HENRY M. FLETCHER [*F.*].

Two Bartlett Exhibitions for students intending to join the School of Architecture at University College are offered for award this year. They are of the annual value of £40 a year and tenable for five or three years according to the Course.

Applications must be made to the Secretary of University College, London, not later than 30 May.



ST. CLEMENT DANES

From an Etching by H. Gordon Warlow [A.]

(A small collection of Mr. Warlow's admirable etchings is on view in the R.I.B.A. Galleries)

A Visit to the British Empire Exhibition, Wembley

BY H. P. CART DE LAFONTAINE, O.B.E. [A.]

Perhaps of all the visits arranged for the Spring Session by the Art Committee the most instructive and interesting was the visit to the Empire Exhibition at Wembley on 22 March.

Those who took part in this visit were fortunate in several respects; first of all they had the expert guidance of Messrs. J. W. Simpson and Maxwell Ayrton, the architects, who very kindly gave up a part of their leisure moments (which must be singularly few at the present time) in order to explain in detail this vast assemblage of buildings, and who were assisted by representatives of Messrs. McAlpine, the general contractors, and others, in their task of answering the many questions which the visit called forth from members. Secondly, the elements were kind, and in place of the mud we had anticipated there was dust—a much easier obstacle to progress than mud. And lastly, at the conclusion of the visit the party was refreshed by a very welcome tea at the big restaurant which forms part of the Stadium building.

On entering the grounds, from the Wembley Park Station entrance, one comes directly on to the main axis of the Exhibition: in the centre is a wide open space, surrounded by a colonnade and portico, curved on plan as regards its northernmost side and rectangular on the three sides which lead up to the Exhibition. Through the far side of this portico (which is original in its detail and well proportioned in its general lines) is obtained a fine vista of the wide avenue leading up to the Stadium—a great mass effectively placed on the summit of the rising ground. To the right and left are the two largest buildings of the Exhibition—the Palaces of Industry and of Engineering.

Our first impression is one quite unusual in an exhibition, that of solidity and permanence. All these buildings are constructed of large concrete blocks and are well designed, though perhaps somewhat sombre and monumental in effect; they have the merit of being quite honestly "concrete architecture" and there is no attempt to imitate stone. The slight difference between the lower walls, etc., with their broken surface of vertical fluting, is effective in contrast with the architrave, frieze and cornice in plain concrete, broken only here and there by the trace of the shuttering used in the construction.

Space does not permit of a detailed reference to the ingenious method by which exhibits weighing several tons were brought by rail right inside the Palace of Engineering or to the details of the reinforced concrete roof trusses, roofing and glazing, which are all of great interest.

One regrets that it was not possible to exercise a more authoritative control with regard to exhibitors' stands in these two buildings—each of which (we were informed) is nearly a quarter of a mile in length and nearly as much in width—the impression one gained from our hasty inspection is that a too great diversity and a lack of taste will considerably detract from the final effect of the interior of these great halls.

At the end of this main approach avenue is placed the artificial lake, which marks the secondary East and West

axis of the general layout, and is spanned by three reinforced concrete bridges. Beyond lie the big pavilions of Canada, including two separate buildings for the Canadian National Railway and the C.P.R., and Australia. In the centre is a small building for *The Times* newspaper, which we think is singularly refined and charming both in its general conception and in its delightful detail. One is inclined to wonder why both Canada and Australia have adopted a style (more pronounced in the former) which is based on modern French classic. Proceeding onwards to the right we passed the South front of the Palace of Industry and the adjacent Palace of Arts, the effective New Zealand building at the western end of the lake, and had a rapid glance at the distinctive and well-designed Malaya pavilion with its two tall minaret-like towers and forecourt with an attractive pool fed by a small fountain, and, returning eastward, made our way to the large building erected by Messrs. White Alford for the Indian Government, a clever combination of several characteristic buildings in the Indian style, gleaming white against the somewhat smoky sky of distant London. On the way one noticed a quite delightful building (Burma) covered with carved woodwork, all of which was executed in Burma and is now being put together on the framework already erected. A small turret crowns this front and is decorated with bells, etc., which make a pleasant tinkling in the wind. Immediately afterwards one crosses a mediæval bridge with some excellent stone slating on the picturesque turrets and roof, lined on each side with small booths or shops.

On emerging from the archway of the bridge one comes upon a large open space with the British Government building on the far side and on the axial line of the bridges.

Unfortunately the sky line here is disturbed by the fantastic silhouettes of the weird structures of the Amusement Park, while on the left the Newfoundland building and the little Fiji Pavilion are completely overshadowed by a monstrous tower erected to call attention to the Ardath Tobacco Co. exhibit—a notable example of the lack of taste which is no doubt due to the desire for advertisement.

In the northern centre of this section is a big circular excavation with an equally large bandstand in course of erection at its centre, while opposite are a series of extraordinary buildings decorated with weird paintings on a flat vertical surface, some ten to fifteen feet in height, by the girl students of whom a great deal has been heard in the Press during the last few days. One wonders whether the designs signify the state of mind of the visitor when he, or she, has reached this distant point and illustrate a kind of mental indigestion, or whether they are intended to attract patrons to the restaurants they adorn.

Continuing onwards, or rather, returning towards the Stadium, one sees the pavilions of the West Indies and British Guiana, of Hong Kong, of Ceylon (where the woodwork which will give the pavilion its distinctive character was being extracted from large packing cases or fixed on the structure). The large open space in

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front will be laid out as a garden and promises well. In the centre is a well-designed little building reminiscent of the Customs House at King's Lynn. Turning southwards and re-entering the main section of the Exhibition grounds, we passed the pavilions of Malta, East Africa, Palestine, and the effective building in the Dutch Colonial style erected for the Government of the Union of South Africa, with a rapid glance at the most primitive mud walls of Nigeria and the native village behind, until, finally, the Stadium was reached.

Here we paused for a while while our guides explained the precautions which have been taken for the next "Cup Tie" day, and gave us some interesting details on the constructional problems of this vast building and how these were solved.

The party then adjourned to the big Stadium restaurant (decorated with an effective colour scheme in black, gold and rose colour) for tea kindly offered by and the visit terminated with an informal vote of thanks to Messrs. Simpson and Ayrton which was carried with enthusiasm.

TOWN PLANNING EXHIBITION AND CONFERENCE AT UNIVERSITY COLLEGE.

The Town Planning Department of the Bartlett School of Architecture at University College has just inaugurated its tenth anniversary. This was made the occasion for the holding of a Town Planning Conference and Exhibition.

It is being realised more and more every day that the question of zoning, or the forecasting of the destiny of towns and regions, is really the acid test of town planning. The designing of new roads and alternative routes becomes more or less a matter of finance and calculation, but to anticipate the future growth of an area requires imagination. Thus, successful town planning calls for the utilisation of the best brains of the architectural and engineering professions. It is with a view to emphasising this and to pointing out the importance of education in connection with Town Planning that the Conference is being held.

The School has been very successful in obtaining the assistance of the leading officials of the Ministry of Health in helping at the Conference, and in the programme are the names of such well-known authorities as Dr. Raymond Unwin, Mr. George Pepler and Dr. Gibbon. Mr. Topham Forrest (the architect to the London County Council) also addressed the audience on architectural interests involved in the preparation of town planning schemes.

The Exhibition, which consisted for the most part of the work of the students, showed an interesting series of studies of towns, such as Barnet, Uxbridge and Edgware within the neighbourhood of Greater London, and also showed many schemes for improvements in the Central area.

In connection with the Exhibition mention should also be made of two very interesting models which were made by the students and which represented characteristic reconstruction of unhealthy areas in South London. In addition, the wonderful surveys of the London Society were on exhibition, and other drawings exhibiting work actually carried out by past students.

The Opening Ceremony was presided over by H.R.H. Prince Arthur of Connaught, and in addressing the audience on the work of the School, Professor Adshead called attention to the number of students who had distinguished themselves in one way and another in town planning since leaving the School. Amongst the names of past students whose work was on exhibition and who had since shown themselves capable town planners in the practical work which they had carried out since leaving the School, he mentioned the names of Mr. Harding Thompson, who was successful in winning competitions at Ramsgate and at Chatham, and Mr. Rosevear, whose writings on difficult technical questions are well known and who is now engaged on the lay-out of an important housing scheme at Barnes. Attention was also called to the number of students who had gone back to India and the Dependencies imbued with more generous methods of developing towns.

Review

A HANDBOOK OF THE LARGER BRITISH FUNGI. By John Ramsbottom, O.B.E., M.A., F.L.S. *Trustees of the British Museum (Natural History)*, Cromwell Road, S.W., 1923, 7s. 6d. net.

This valuable book of over 200 closely printed and well illustrated pages is founded on Sowerby's famous *Guide*, but apart from similarity in form and arrangement it is really a new book. The author in an introduction of some twelve pages sets out in a very lucid and readable manner the difference between fungi and other plants, the importance and extent of fungoid decay, and the use of fungi as, and as associated with, food. The magnitude of the subject may be gauged when it is stated that the 167 genera described nearly all have numerous species. The interest of most of those who read this review will naturally centre on that dread tyrant of the architect, *Merulius*, of which there are twenty different species, while *Polyporus*, also occasionally found in house timbers, though a comparatively mild offender, is said to exhibit itself in no less than seventy species. In a work of this kind much space cannot be devoted to the subject of Dry Rot, nevertheless, in the short account of *Merulius* much useful information will be found. For example, the tendency of spores to germinate freely on wood previously attacked by other fungi, hence the importance of retaining timber in a dry and healthy condition and of not neglecting any evidence of decay although such decay may be clearly not due to such devastating growths as *Merulius*.

Architects and others who have troubles with timber owe not a little to the help and courtesy of the Botanical Department of the Natural History Museum, and it is through the author as one of the staff of the museum that this advice and help largely comes.

ALAN MUNBY [F.].

THE LIBRARY

On the Library Table

NOTES ON SOME OF THE CURRENT FOREIGN AND COLONIAL PERIODICALS.

Even many of those visiting the Library for specific study and research by means of reference to the volumes on its shelves have probably hardly appreciated the fact that, week by week—or perhaps more correctly month by month, there are provided for reference periodicals that lay before those interested what is being done in architecture to-day, not only in France, Italy, Belgium and other foreign countries, but in our own Colonies. It is with a view of drawing attention to this addition to the usefulness of the Library that the following notes have been made.

FRANCE.

La Construction Moderne illustrates in its number for February the interior and exterior of M. Cordonnier's recently built theatre at Lille. In *L'Architecture* is given an able résumé of the final lecture on the Renaissance by M. Boeswillwald, Inspector-General of Historic Monuments. An article on Modern Churches describes, with plan and view, Bentley's Cathedral at Westminster, to which it accords high praise. A design for a theatre by Potain (1763) is illustrated by photographs of his recently discovered drawings of the building. The March number of this journal contains an article on the Church at Rancy, the much-discussed attempt of the two brothers Perret to show the employment of reinforced concrete in an ecclesiastical building—frankly, yet with a view to aesthetic considerations. The autumn number of a new publication, *L'Architecture Vivante*, gives thirteen plates dealing with the same building, and, in addition, a fully illustrated description of a very "modern" shop in the Rue de la Paix, Paris.

The *Gazette des Beaux-Arts* is the *doyen*, and perhaps the best, of periodicals with painting, sculpture and architecture for their province—and, apart from articles dealing with the two former of these subjects, it gives a fully illustrated account of the seventeenth century grottoes, terraces and other garden-work of the Château Neuf, St. Germain-en-Laye, of which magnificent building they are the bare remains.

ITALY.

The periodical *Dedalo* (taking its title from Dædalus, the "First Artificer") covers in its scope not only architecture, but painting, sculpture and the allied arts. In the present number is an account of an important Roman mosaic, representing scenes in the amphitheatre, and found in a villa at Zliten, in Tripolitana. The illustrations, of which there are several, are interesting as showing, often to a large scale, the mosaic worker's technique. Some unknown works by the painter Lo Spagnolo are discussed and illustrated.

SPAIN.

A not very recent number of the organ of the *Sociedad Central de Arquitectos* exhibits Spain as also interesting itself in town planning, and sets forth as an example for study the lay-out of Trondhjem, Norway, by S. Pedersen and F. W. Berger. The new building for the Spanish Legation at Havana by Señors Baixauli and Carrabocas (the former an architect of New York training) is, in another article, given as one of a series of contemporary buildings. *Arquitectura Española* has the advantage of a well-rendered English translation of the text by Prof. Malley, of the Royal University College of Madrid. The fifth number contains some interesting photographs of the Mudejar plaster relief-work in Toledo, dating from the fourteenth century. A design for a proposed building for the Society of Spanish Authors is commendably free from the extreme length to which many Spanish architects have allowed themselves to go in other buildings where a newer expression in architecture is striven for.

SOUTH AMERICA.

Arquitectura is published in Montevideo, Uruguay, by the *Sociedad de Arquitectos* of that city. It includes painting and sculpture in its consideration, and the latest number in the Library contains an article on the former subject and well illustrated from pictures by Vélazquez, Murillo, Goya and other Spanish painters. Two houses—one in the country, and the other a town house—are illustrated, and the work of an *Escuela Industrial* (equivalent to our School of Art) is shown by photographs of the work in modelling and wood-carving done by pupils at some of these.

HOLLAND.

The just published *Bouwkundig Weekblad*, the organ of the Netherlands Architects' Society, illustrates Mr. de Klerk's competition design for a cemetery chapel.

BELGIUM.

The official organ of the Brussels Society of Architecture—*L'Emulation*—in its principal article treats of gardens, to a considerable extent of modern English design, but also includes some Belgian examples.

JAPAN.

The journal of the Institute of Japanese Architects (*Kerrchiku Zasshi*) has many views of the destruction caused by the earthquake. The text is unfortunately only in Japanese.

UNITED STATES.

The drawings shown at the last Exhibition of the Architectural League of New York form the principal feature of the *American Architect* for February. In England there is no exact equivalent to *Pencil Points*, a monthly magazine addressed more particularly to the draughtsman and dealing by means of its illustrations with the technique of architectural drawing, mainly in pencil. In the *Architectural Record* the Japanese earthquake is considered in two articles, and especially in its effects upon the Imperial Hotel, Tokyo, which withstood damage better than any building of its size in that city. Beyond two pillars overturned and three small cracks, Mr. F. Lloyd Wright, the American architect, can boast that it escaped uninjured. An article—one of a series—on Public Library planning by the Assistant Librarian at Brooklyn, in the February number of the *Architectural Forum*, possesses much interest, particularly with regard to the plans, of which it gives several examples. The Third Church of Christ, Scientist, in New York, is attracting amongst American architects considerable notice, and is here described. Stained glass and its history are treated in the first of a series by Mr. W. B. Burnham, and illustrated by an attractive coloured drawing of the well-known window of Notre Dame de la Belle Verrière, Chartres. The *Pacific Coast Architect* is published in San Francisco. The present number has a series of views and plans of the prize-winning designs for a small house—in brick. Several San Francisco and Los Angeles houses are illustrated. The *American Magazine of Art* treats in an article giving several half-tone blocks of the Exhibition of Modern English Craft-work at Detroit, and reviews the specimens shown by Messrs. Graily Hewit, Omar Ramsden and others. An account by Mr. Selwyn Brinton, of the Palazzo Horne—the San Gallo palace which, with his wonderful collection, the late H. P. Horne bequeathed to the Municipality of Florence.

The planning of a number of post-war hospitals for the U.S.A. Government forms the subject of the principal article in the latest number of the always admirable *Architecture*, and a further interesting item is a description of the Stockholm City Hall, of which more than one appreciation has been published in England.

C. HARRISON TOWNSEND [F.].

Revision of Existing Regulations for Architectural Competitions

SPECIAL GENERAL MEETING, TUESDAY, 18 MARCH, 1924. SIR A. BRUMWELL THOMAS [F.] IN THE CHAIR.

THE CHAIRMAN: Gentlemen, this is a Special General Meeting called to consider the revision of the existing Regulations for Architectural Competitions, prepared by the Competitions Committee in consultation with the Allied Societies and the Society of Architects, and approved by the Council. A copy of the draft Regulations has been circulated, and I will call upon Mr. Herbert A. Welch, the Chairman of the Competitions Committee, to move that they be adopted.

MR. HERBERT A. WELCH [A.]: Mr. Chairman and gentlemen, the Competitions Committee has during the past two or three years had under review the Regulations governing the promotion and conduct of architectural competitions. In dealing with these conditions, it was agreed that though the old conditions in some respects needed revision they might form the basis of the new conditions. Post-war conditions made it more or less necessary to survey our position in a general broad way, and particularly it was felt that in doing this it would be desirable to have the opinions and the help of all bodies throughout the British Isles who were dealing with competitions, or were in any other way promoting the interests of architecture. A sub-committee was, therefore, formed by the Competitions Committee to collaborate with a sub-committee appointed by the Society of Architects (who had previously accepted an invitation). This Committee in due course presented its report to the Competitions Committee, who considered and approved it, and sent copies to each of the Allied Societies for their comments. Having received and considered the suggestions from the various Allied Societies, the Committee produced the document which you have before you. That document has been approved by the Council of the Institute and is now presented to you for your consideration and approval. The Society of Architects, at the present moment, though they have approved it by their Sub-Committee, have not yet placed it before their general body. There is, however, nothing in this document—except one point to which I shall refer later—of any importance with which, in their conference stage, they were not in entire agreement.

You have all had a copy of these Regulations, and I suggest, Mr. Chairman, for your consideration that they might best be considered and dealt with clause by clause.

THE CHAIRMAN: Yes, I agree.

MR. WELCH: I will proceed with the first paragraph: "It is assumed . . . competitors." This, in effect, is a reproduction of the initial clause in the old Regulations. There is a slight variation in the words, but the effect is the same. Therefore I formally move that it be adopted.

MR. HENRY ASHLEY seconded.

Carried.

MR. WELCH: The second paragraph "Members and Licentiates . . . Regulations."

MR. ASHLEY: I second that.

Carried.

MR. WELCH: "The Conditions of a Competition shall contain the following Regulations (a) to (f) as essential: (a) "The nomination . . . be submitted."

Carried.

MR. WELCH: (b) "Each design . . . has submitted." This is precisely the same as the clause in the previous Regulations, except that Clauses (c) and (b) have been transposed.

Carried.

MR. WELCH read (c) and (d). In (d) the word "paid" has been inadvertently omitted; the first line should commence "The premiums shall be paid." The clause is identical with Clause (d) at present, except in so far as one word in the last line is concerned, where we have substituted the word "varied" for "set aside."

Carried.

MR. WELCH: (e) It is suggested there that we should omit the third footnote referred to in this clause, and add, after "cost" the words "stated in the conditions." We think it will then read more clearly.

Carried.

MR. WELCH: (f) This has been slightly varied, but the variation is trifling, and the meaning remains unaltered.

Carried.

MR. WELCH: While we are on this page, there is a point of some importance which has arisen since these draft Regulations were published. Footnote No. 2 says: "These Regulations are not intended to apply to small private Limited Competitions." The Committee had a feeling that this clause should be deleted when it had this under consideration, and the Society of Architects' representatives agreed to the deletion. Something, however, subsequently occurred which caused the Committee to leave the clause standing as it was. Since these new Regulations have been circulated to the members we have had three strong protests, one from the Liverpool Society of Architects, one from the Scottish Chapter, and another from, I think, an individual member, requesting that the particular reference to limited competitions should be deleted. As a Competitions Committee we have considered these requests and we recommend the deletion of the second footnote referred to.

Carried.

MR. WELCH: We now pass to No. 1 on the next page: "The promoters . . . relating thereto." The first part of this paragraph is identical with that in the old Regulations. The last two lines are new, except for the last three words. We have added "of acknowledged standing," which is a variation of the original clause, which states "of established reputation." There may be no real difference between the two.

MR. J. MURRAY EASTON [A.]: May I make a point here, sir? It seems to me that this is a clause where one had hoped that some reference would be made to the jury system. I think I am right in saying that this is the clause where it would have come in if it had been dealt with. The omission of any recommendation on the part of the Committee that the jury system should be adopted is one which will cause a great deal of disappointment, especially among the younger members. There has been a great deal of discussion about it recently and I think I am correct in stating that the correspondence which was initiated in one of the building papers by Mr. Howard Robertson, giving his view of the jury system, has been backed by Professor Richardson, Professor Reilly, Professor Adshead, Mr. Lancaster, Mr. Davis, Mr. Atkinson and Mr. Buckland. I think it is one which needs the serious consideration of the Institute and of the Competitions Committee. There has been a certain amount of dissatisfaction with recent awards, and that, of course, is probably always liable to occur; but most of the younger men feel strongly that there is much less liability to dissatisfaction where there is a jury of not less than three architects. The feeling exists that competitors are to a considerable extent influ-

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enced in their designs by the personality of the assessor; they study the assessor, when they should be studying the problem purely and simply. I do not think this is the time or the place to put forward a scheme—perhaps it occurs later, on the question of the nomination of assessors—but I do think it would be a more satisfactory method and would promote more confidence if a Panel of Architects, to serve as assessors for the year, were elected—not merely nominated—by the members. Further, that in the case of competitions where the value exceeds £20,000 or £30,000 there should be a Panel of not less than three architects. And, equally important I think, the Panel should have a representative of the promoters, to advise them on the functional part of the building. I know the sub-committee of the Society which conferred with you were strongly in favour of the jury system, and I think if their recommendation—I do not know whether it got as far as that—came to the main Committee that it was not carried any further. There were, I believe, three representatives on the sub-committee, and each of them was strongly in favour of the jury system, and it seems to me that until that is tried there will continue to be a good deal of dissatisfaction with the one-assessor system, which is not in vogue in any other country.

MR. H. V. LANCHESTER [F.] : Do you rule this in order, Sir?

THE CHAIRMAN : Yes.

MR. LANCHESTER : I should like to say a few words.

THE CHAIRMAN : We have no resolution before the meeting.

MR. LANCHESTER : Having been quoted as an advocate of the jury system—and I am most emphatically an advocate of and have the strongest faith in the advantages of that system—I should like to say a few words. While strongly advocating that system, and having great faith that it would, in many cases, produce a better result, I have also been, for nearly twenty years, a worker on the Competitions Committee. With regard to the present position of the Competitions Committee in relation to their experiences with local authorities and other promoters of competitions, had it been possible without entirely disorganising their work to put in something more emphatic in the way of the jury system it would, I am sure, have been included. Many members of the Committee feel strongly that very often it would be better to have a jury; but that until the local bodies and promoters are further educated, as they will be, perhaps, ten or twenty years hence, it would entirely disorganise the efforts of the Committee to endeavour to force upon local authorities the jury system in preference to a single assessor, or one or two assessors. I am sorry it is so. I wish that the general attitude of the country towards the logical solving of competition problems was more advanced; but under existing conditions I firmly believe that it would render the whole of our activities impracticable if we were to make these conditions an absolute necessity. You may feel that I am a reactionary; I am not. I feel that this question, however desirable it may be, is a matter of time, one of gradually educating the promoters, as well as ourselves, on the merits of appointing a jury of assessors in important competitions.

THE CHAIRMAN : Taking this clause as it stands, there is nothing to prevent the general body, from time to time, urging upon the President such a course as a jury, and getting him to urge upon promoters—which is the difficult point—to have juries. But at the moment I cannot do more than put the paragraph as it stands.

MR. H. V. ASHLEY [F.] : I would point out that in the conditions there is nothing whatever to prevent a jury being appointed for any competition. What occurs to me is that it is very often difficult enough to get promoters to appoint an assessor at all; and if we go to the promoters and say "Not only must you have an assessor, but you must have three

assessors" I think you will find that a very large majority of the competitions will simply "go West" at once. The Committee have given a great deal of consideration to the point.

MR. E. P. WARREN [F.] : It appears to me that the words "The selection of an Assessor or Assessors" leave the case open; it is open to the promoters to appoint more than one Assessor, they can appoint five if they like. But I do not think it is possible for this Institute to attempt to impose a jury. I served on a jury last year, at Geneva, at the instigation of the Institute. There were four architects and three non-architects, and it worked very well, on the whole. But I see that it is not possible, in the case where promoters do not wish to have two or three or a jury, to impose a jury. I think a competition may be honourable and absolutely legal without a jury.

MR. EASTON : I do not think it is necessary to impose a jury, but one would certainly have liked to see a recommendation in favour of juries, which is a different matter. It seems to me that many local bodies would have no objection to a jury, provided the payment to be made for their services was not increased. The question of payment should not be regarded as a windfall to men who are appointed assessors, but rather as an obligation and an honour. And therefore if the difficulty is one of finance it certainly should not stand in the way of a jury. At present a clause many of us would like to see is one stating simply that the Institute strongly recommends the appointment of a jury in all important works.

MR. C. E. ELCOCK [F.] : I support the last speaker. I have suffered three times, I feel sure, by the assessing of an important competition being in the hands of one man, especially in one case, in which we were placed second. In that case the Town Clerk, not knowing who I was, told me that the Assessor himself had said that the plans in question were far ahead of anything that had been done in this line before for a special building, but that they were so far ahead in date that he did not like to put them first, so he placed them second. I advised him that somebody else who had done a special building of the kind—which the Assessor had not—might be placed in the position of assessor. Another was the case of a very important building, and a jury, without doubt, would have gone into the matter in a different way. I support the suggestion that it is not any radical change which is wanted in this clause, but simply a more emphatic guidance given as to the value of a jury. If it is a question of the fee which is paid to the assessor, I hope that might be to some extent reconsidered. In spite of the number of hours spent by the Committee in considering this matter, it is a vital point, especially to the younger members of the Institute. Juries should be more strongly recommended, and some guidance given as to their selection.

MR. WARREN : Would there be any objection to inserting, after "Assessors" "or of a jury of Assessors"?

MR. WELCH : You would not need "Assessors" in that case.

MR. WARREN : You cannot impose a jury.

MR. WELCH : That is why we have left "Assessors," leaving it to the option of the promoters to have either one or more.

MR. WARREN : I agree it is well to draw the attention of promoters to the possibility of a jury, unless you hold that the appointment of two or more assessors constitutes a jury.

MR. WELCH : That is what we wish to infer at this stage. It is a very important matter, and before you press it will you allow me to state in general terms the views of the Committee? We have given this matter much consideration, and we have a perfectly open mind on the question of whether or not the jury system or the individual assessor system is the right one from the architect's point of view. I am sure you will appreciate that if we are to do our duty by the profession we must

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also do it by the public, who are the promoters, and we have had to take into account the larger point of view in framing this condition. The fundamental point is that these conditions should be so framed that they tend to promote, and not to discourage competitions; that is the main point we have had in our minds. To press, at this stage, for more than one assessor would be, we considered, a great tactical mistake, whatever may be our views regarding the virtues of a jury. There are two or three main reasons why we think so. One point which Mr. Ashley has made is the terror that it strikes into the heart of the average promoter to feel that he has got to combat three professional men; it will make him shy of competitions on that ground alone if you impose a jury system at this stage. The second reason is on the score of cost. I doubt if there exists—even amongst our brother architects—sufficient self-sacrifice to indicate that they are prepared to share the existing fees with a jury of assessors. What is more, I am inclined personally to feel—this is not necessarily the view of the Committee—that, human nature being what it is, there will be a tendency if you ask a jury of assessors to carry out the duties of their high office at the fees payable to an individual assessor, more or less, to leave the work, at any rate, during the early stage, to one only of the three. I submit that these reasons are worthy of serious consideration, and are, in my opinion, of sufficient weight to cause us to pause before unduly pressing the jury system at this stage. Perhaps later it may be more opportune to bring it up again. I submit there is no overwhelming evidence—however much in theory we might favour it—that the jury system where it has been applied has been an unquestionable improvement on the individual assessor system. I submit it has not yet fully proved itself. Because it has been a success in the schools, it must not be considered as necessarily bound to succeed in competitions outside the schools. I have a letter on that subject, which has just been handed to me, in which it appears that Mr. Colcutt, when assessing the competition for the Peace Palace at The Hague, considered that the jury system failed, and resulted in a design being chosen which was not the design the jury wanted. Furthermore, it will be remembered that a considerable amount of dissatisfaction was expressed with the jury's assessing of the Board of Trade offices in Whitehall just prior to, or in the early days of, the War; and, again, that the assessing of the L.C.C. County Hall competition did not at the time meet with universal approval. I have endeavoured to put these things before you fairly and freely, and, I hope, with a judicial mind. We, as a Committee, feeling we have to serve the best interests of the profession and of the promoters, cannot at this stage recommend to you the jury system as a substitute for the individual assessor. We have endeavoured to encourage the idea by stating the plural wherever possible in these conditions, but we cannot press it beyond that point, and we do not think it is desirable for the profession to press it.

MR. WARREN: I would like to put myself right with Mr. Welch if he thinks I recommended the jury system, or wished it to be specifically recommended in this document. I did not. But I think that since the jury system is a perfectly legitimate one and applies to some cases it should be mentioned.

THE CHAIRMAN: If more than one assessor is appointed it is obviously a jury.

MR. LANCHESTER: Shall we say "Selection of an Assessor or Assessors to act as a jury?"

MR. WARREN: I second that.

MR. HORACE CUBITT [A.]: I think we should not do these things in a hurry. These Regulations having been issued to all the members, are we in order to pass them now? I mean without further reference to the members? As amended, must they come up again, or does this meeting finish them?

THE SECRETARY: So far as this meeting is concerned, yes.

MR. CUBITT: I appreciate what Mr. Welch said about not getting into difficulties with the promoters, and if we put the words "Jury of Assessors" without some explanation of what is meant it will give the average town clerk who sees them the idea that we want to have a jury of twelve architects. If we are going to alter it, I suggest that, instead of altering it in the middle, we should put a separate clause at the end saying "In important competitions a jury consisting of three assessors might be more satisfactory than a single assessor."

MR. WELCH: While I agree in principle with what Mr. Cubitt has said, and I think the Committee would be prepared to consider it favourably, the question would arise as to what competition is big enough for a jury. It is difficult to know where to draw the line.

MR. CUBITT: I do not press that, only to make it clear that your jury need not be more than three people.

MR. ASHLEY: These Regulations have been considered at length by the Committee, and that is why they have put into the first clause the appointment of an Assessor or Assessors. Assessors covers a jury of two or twelve, or any number you like, professional or otherwise, and I feel very strongly, after the time the Committee and the Allied Societies have given to this and having decided to put it in this way, that their decision should not be lightly overlooked.

MR. WARREN: "To act as a jury" does no harm.

MR. LANCHESTER: That is as mild as you could put it. I do not think people would consider it meant twelve, they are ordinary common-sense men, most of them.

MR. H. T. JACKSON [A.]: "The selection of an Assessor or two or more Assessors to act as a Jury."

MR. LANCHESTER: Yes, that should come in the third line.

The clause, as so amended, was carried.

MR. WELCH: "The President . . . Assessors," and Clause "2. The duties of an Assessor are as follows." I move subsections (a), (b), (c), (d), (e). All these clauses are the same as in the old Regulations.

Carried.

MR. WELCH: (f) "To inform . . . Promoters." There is a feeling latent in the mind of most promoters, particularly local authorities and public bodies, that they must accept the design submitted and placed first by the assessors, whether they like it or not, and whether or not it exactly meets the requirements. This clause is meant to indicate to them that whereas the design selected most nearly, in the opinion of the assessors, meets the conditions and regulations set down in the competition, it might not, nevertheless, exactly meet those conditions, and that therefore the promoters are at liberty to request the author of the successful design so to modify that design subsequently as to make it more nearly accord with their requirements, and that they need not just take it as it is and proceed with it.

Carried.

MR. WELCH: "3. Competitions may be . . . (a) . . . recommended." "Great architectural importance" has been deleted, and "competitions for public works" inserted. (b) and (c) and the note are the same as previously printed.

MR. G. G. WINBOURNE [A.]: The selection of the architects is on the recommendation of the President of the Institute when he is asked?

MR. WELCH: That was not necessarily so intended. It occasionally happens in the conduct of practice that two, or three or four architects receive from a prospective client an invitation to prepare sketches. The client might intimately know three or four architects in a large provincial town. He does not care to engage any one of them offhand, because it might seem invidious. He, however, says, "I would like you three or four to compete, will you do so?"

MR. WINBOURNE: I understand that; I have taken part in such a competition; but would it not be advisable for a

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clause to be added suggesting that the President of the Institute recommends that in any limited competition where architects are invited by the client the Institute be asked to suggest the names of an equal number so as to make it slightly more an open competition?

MR. WELCH: I think that would be undesirable.

Paragraph (3) (a), (b), (c) and the note were carried.

MR. WELCH: "4. The number . . . might suffice."

MR. P. BURNETT: In Clause 4 I think the assessors might do something to minimise the work of competitions, as far as they can. Often assessors put in a clause with that object.

MR. WELCH: We have dealt with that in a separate document issued to assessors, called "Advice to Assessors."

MR. WARREN: It should be "Unless the Assessors advise."

MR. WELCH: Yes.

Carried.

MR. WELCH: 5 is the same as in the previous Regulations.

Carried.

MR. WELCH: (6) (a), (b), (c) are the same as in the previous Regulations.

Carried.

MR. WELCH: (d) is the same as the first part of this Clause in the old Regulations; the second part of the old Clause we think to be unnecessary and liable to misconstruction; we have, therefore, dropped it.

THE CHAIRMAN: Is there any amendment to that?

MR. P. MARKS [*Licentiate*]: You will make it "Assessors," plural?

MR. WELCH: We will revise the Regulations generally in that sense.

Carried.

MR. WELCH: (e) Here for "violated" we have substituted "disregarded."

Carried.

MR. WELCH: (f).

Carried.

MR. WELCH: 7 is as in the previous conditions.

Carried.

MR. WELCH: Clause 8. In this clause "carriage paid" is new, and "within fourteen days of the closing of the Exhibition" is also new.

Carried.

MR. WELCH: The next clause is slightly revised. In the old Regulations the clause was mainly the same, but the basic figure was 30 guineas. Having raised our own fees since the war it would be grossly unfair to ask an assessor to do the work for the same fee as before the war, therefore we have made the basic figure fifty guineas.

MR. LANCHESTER: It looks as if it is part of Clause 8 as it is put here.

MR. WELCH: We can call it No. 9.

MR. P. V. BURNETT [*A.*]: That clause does not differentiate in any way as to the number of competitors. If we are to take the case of the provincial town with three or four architects, the assessor is to receive the same fee for adjudicating as another man for 100 sets of drawings.

MR. WELCH: These fees are not compulsory for assessors, they are customary. This is the usual fee, but it can be varied under special conditions. In the limited competitions in provincial towns to which I referred the prospective client often acts as promoter and assessor. That is the usual course it takes, and I am afraid we cannot stop it.

MR. LANCHESTER: It has had considerable consideration. You must not complicate these things by putting

a number of provisos in them. It is merely to give an idea what the assessor should have.

MR. CUBITT: I would like to raise a point here, of which I have given notice to Mr. MacAlister. I am putting my suggestion in the form of an amendment. Nowhere in the Regulations do we give guidance to promoters or assessors as to what the premium should be. Some of us have had unfortunate experiences in this respect. I call to mind a limited competition, where, of the premiums given by the promoters, the first was merged and the second was about one-third of the assessor's fee. Yet I do not think we can complain of promoters doing that, for if we complained, they would say "You issue Regulations, but you say nothing about this, and we thought it was all right." I think it is very weak of the Institute; I do not say it is the fault of the Competitions Committee, or of the Council, but it is weak to go all these years and not make an attempt to see that we get a higher remuneration for those who do not get placed first. I think the public would pay it; they only want a little reminder that it is desirable that a certain amount be paid in premiums. I may be allowed to refer to some history on this question. When I was joint Honorary Secretary of the Practice Committee, some years ago, we were concerned with fees. We felt it was illogical for us to "carpet" some members for doing work for insufficient fees when the Institute itself, in its competitions, was allowing a large number of members to do a great deal of work for almost no remuneration, even if they were successful in getting a place in the competition. We got into touch with the Competitions Committee, and they agreed, at a joint meeting, to make a sort of scale of about 1 per cent., *i.e.*, that the assessor's fees and the premiums should be 1 per cent. Ultimately the Council turned it down. I shall not bring that forward again, because I think it could be got in another way. It is not unreasonable to say the third premium should approximate to the assessor's fee. We have an unwritten rule that the second premium is double the third, and it would not be unreasonable, in these Draft Regulations, to put in something mild in this form, which should be added, I think, in this clause after assessor's fee: "There is no fixed rule as to the amounts of the premiums to be awarded, but it is considered desirable that the third premium should approximate in amount to the assessor's fee, and the second premium should be double the amount of the third premium." Would that do any harm to the profession if it appeared in our Regulations? If that goes in as I move it should, we may be a little unwise, at the same time, in raising the assessor's fee, because I think he is not badly paid. If you take the raised assessor's fee and say all your premiums must be in accordance with it, you would get a rather larger premium in the smaller competitions than we can expect. I put it forward for discussion that we should have some clause giving a suggestion as to the amount to be awarded in premiums, and making the third premium approximate to the assessor's fee. Our own members would not then feel that these Regulations put the assessor in a very satisfactory position and leave the poor competitors very much out in the cold.

MR. LANCHESTER: Could Mr. Cubitt's proposal be included in the instructions to assessors?

THE CHAIRMAN: It has not been seconded.

MR. BURNETT: I second it. It seems unfair that inadequate premiums in competitions should be allowed to go through by the Competitions Committee. When we consider that if the amount of work done by unsuccessful competitors were valued according to the Institute scale it would probably equal a sum in the region of £50,000 a year, we should surely see that the unsuccessful competitors receive much fairer treatment. I think the motion which has been put by Mr. Cubitt is very good indeed. I should like to go further and suggest that the second and third premiums

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should bear a definite relation to the cost of the building, and be a percentage of that cost.

MR. WINBOURNE : The competitor placed first receives no premium, and only second and third competitors are given premiums.

MR. CUBITT : All we actually get is the second and third premiums over and above ordinary fees. Perhaps the Chairman of the Committee might suggest accepting this.

MR. WELCH : As to the proposal for fixing a fractional figure as the remuneration which successful competitors should expect, I do not think the Committee has considered it in quite the form put forward by Mr. Cubitt. Broadly, the Committee has felt that in order to get these Conditions brought up to date along the best possible lines, it is desirable that what we have to say shall be said in terms of cash as little as possible, rather than give the impression that we are concerned not so much for the best interests of the promoters, but for the inflation of our own fees ; and we think any departure from that would be bad. I feel—and perhaps members will feel with me on looking back over the past five to ten years—that the measure of the increase which has been brought about in the ratio of premiums paid to the cost of the building has been very considerable. Premiums paid to-day are much in advance of what they were eight or ten years ago. Frequently we as a committee arrive at the stage when promoters say in effect " If you insist on my paying further fees, I will give up the idea of a competition." Local authorities are prone to that. We have to be very tactful and careful how we deal with these matters. Secondly, we must be secured against promoters being able to state, in regard to these Conditions, they have been revised primarily for the purpose of increasing fees and thereby making everything more expensive. I think you will be better treated, and the public also will feel themselves better treated, if this matter is left as before in the hands of the assessors to get the best remuneration they can secure for the competitors.

MR. BURNETT : A definite figure might be suggested to the assessor ; he might be given some instructions.

MR. WELCH : Will you leave it for the Committee to consider with the view to putting it forward in a definite form in the Advice to Assessors ?

MR. CUBITT : Yes, I will do that.

Paragraph 9 was carried.

MR. WELCH : The next clause, " In the event . . . and the Promoters." This has been done expressly to encourage amongst those whose minds were revolving around the jury system the employment of more than one assessor, and by so doing not to set down a definite scale of fees but leave it to the assessors themselves to arrange with the promoters in each case what fees should be paid.

Carried.

MR. WELCH : The last clause is, " The Conditions of a Competition . . . affixed thereto." At the Committee's meeting this afternoon we have had a request, from some source—I think, the Liverpool Society—that the last paragraph should read " must " have the Common Seal affixed. This question of sealing is not favoured by local authorities as it should be. The Committee considers it wiser that the word " should " remain as drafted.

MR. ELCOCK : I agreed with Mr. Welch about not insisting upon " must," but I take it that legally, if the question came up and the Competitions Committee were asked, they would have to decide that they must be sealed. At a Corporation meeting the question was debated, and they told the clerk he must put on the seal.

MR. WELCH : We should stand firm on that.

Carried.

THE CHAIRMAN : As there have been amendments, I now put these Regulations as a whole.

MR. EASTON : Is it in order for me to move the insertion

of an additional clause ? I think the principle which will find favour with most competitors is that they should have some say in the election of the assessors, and therefore I propose a clause of this kind might be considered : " That a Panel of Assessors should be elected annually by the Institute, from which the President should, when called upon, select an Assessor or a Jury of Assessors."

MR. WELCH : Mr. Easton's proposal cannot form part of the Regulations promoting architectural competitions, but as a consideration for the Practice Committee it might be worth the consideration of the Committee as such. It cannot be incorporated in these Regulations.

The Regulations as a whole were then carried.

[The Regulations as revised will be published in the next issue of the JOURNAL.—Ed.]

Allied Societies

SOUTH WALES INSTITUTE AT CARDIFF.

The annual dinner of the South Wales Institute of Architects was held on 28 March. The President, Mr. Percy Thomas [F.], presided, and was supported by the Lord Mayor of Cardiff (Alderman Sydney Jenkins), the Mayor of Newport (Councillor Charles F. Williams), and Messrs. J. Alfred Gotch, F.S.A. (President of the R.I.B.A.), Ian MacAlister, B.A. (Secretary of the R.I.B.A.), J. E. Partridge (President of the Society of Architects), C. McArthur Butler (Secretary of the Society of Architects), Principal A. H. Trow (University College, Cardiff), Charles Coles, B.Sc., Gilbert Shepherd (President of the Cardiff Chamber of Trade), Councillor A. J. Howell, Albert K. Foy (President of the South Wales Art Society), I. J. Chorley, F.I.O.B., Isaac Watkins, James E. Turner, J.P., J. A. Wilson (Chief Constable of Cardiff), J. C. Gould, M.P., W. H. Jones (Swansea), Douglas Duncan, John Davies (Cardiff), and William Thomas (Cardiff).

The President submitted the toast of " The Royal Institute of British Architects ; the Society of Architects, and the Allied Societies."

Mr. J. A. Gotch, responding, said there should be one authoritative body behind architects in their dealings with the public and public authorities, and in maintaining a high standard of professional conduct.

Mr. J. E. Partridge said the lay-out of Cardiff was sufficient for the envy of other places.

Mr. Francis Jones also responded.

The toast of " Our Guests " was given by Mr. J. Herbert Jones, F.S.A., and the Lord Mayor, Mr. J. C. Gould, M.P., and Mr. I. J. Chorley responded.

The arrangements were in the hands of the hon. secretary (Mr. Ivor P. Jones, S.W.I.A.).

REPORT OF THE ROYAL COMMISSION ON FIRE BRIGADES AND FIRE PREVENTION.

The attention of the Science Standing Committee having been drawn to Mr. Percival M. Fraser's critique of the above Report printed in the Journal of the R.I.B.A. on 26 January 1924, the Committee desire it to be known that the views expressed in that critique are Mr. Fraser's own and are not to be taken as the official opinion of the R.I.B.A.

OBITUARY

THE WALLS AND GATES OF PEKING.

An extremely interesting collection of photogravures and scale drawings of the city walls and gates of Peking was exhibited in the new Meeting Room of the R.I.B.A. last week. The collection was lent by Professor Osvald Sirén, of Stockholm, who, with the permission of the Chinese Ministry of the Interior, has devoted several years to a study of the subject. The photographs and the drawings (the latter made by Chinese draughtsmen under Professor Sirén's supervision) illustrate the decorative architectural character of the gates and their remarkably picturesque setting amidst old buildings, trees and moats.

Mr. John Lane is about to publish a volume, *The Walls and Gates of Peking*, by Professor Sirén, the result of long painstaking historical research and careful architectural examination of the buildings. The book will be amply illustrated.

Obituary

GEORGE LETHBRIDGE [F.]

Mr. George Lethbridge died, in his seventy-seventh year, on the 27 February. He was educated in the house of the Rector of Beaworthy, Devonshire, and was articled to Mr. W. H. Reid at Plymouth. He came to London at an early age, where he practised architecture for more than half a century. He designed and carried out several churches in the Gothic style, amongst which are included the Presbyterian Church at Redhill, the Presbyterian Church at Camden Town and the Presbyterian Mission Church at Somers Town. He designed the Hornsey Cottage Hospital, which he won in competition, and added the Hornsey Borough War Memorial in the form of an entrance hall, panelled in oak, on which are inscribed the names of the fallen: to this he had recently designed a new War Memorial Extension, which is now in course of erection. He was architect to the Warehousemen, Clerks and Drapers' Schools, Purley, and had been for some years engaged in the reconstruction of these schools—including several extensions, a recent one being the new science block which is also now in course of erection. He designed some large office buildings for the River Plate Trust, Loan and Agency Co., which were erected in Buenos Ayres, and also the Telegraph Exchange Offices in the same city. Amongst his domestic works is the mansion, No. 18, Park Lane, which he carried out at a cost of over £40,000.

JOHN WATSON [F.]

Mr. Watson was born in 1853. He was trained under the late Sir Rowand Anderson, with whom he remained as an assistant for several years. He commenced practice in 1888, and was appointed Head of the Architecture Section in the Edinburgh College of Art on its reorganization in 1908, a post which he resigned in 1914. On two occasions he was President of the Edinburgh Architectural Association. At the time of his death he was a member of the Council of the Incorporation of Architects in Scotland. Mr. Watson was elected a Fellow of the Society of Antiquaries of Scotland in 1904, and a Fellow of the Royal Institute of British Architects in 1906, and had served as a member of the Institute Council.

W. E. WILLINK [F.]

Mr. William Edward Willink, whose death occurred after a serious operation, was one of Liverpool's most prominent architects. He was born in 1856 at Tranmere, where his father, the Rev. Arthur Willink, for many years was vicar of St. Paul's Church.

He began his education at Liverpool College, and from there went to King's College, Cambridge, where he distinguished himself by taking honours in history and by becoming captain of his college boat.

After serving his articles with Mr. Alfred Waterhouse, R.A., he came to Liverpool and set up in practice for himself in 1882. Two years later he was joined by the late Mr. Philip C. Thicknesse and practised under the style of Willink & Thicknesse, their fruitful and distinguished partnership lasting until the death of Mr. Thicknesse in 1920.

In collaboration they designed many notable and worthy buildings, among the more important being the Cunard Building, Liverpool—acknowledged to be one of the finest office buildings in the country—Parr's Bank, Castle Street, Liverpool, in conjunction with Mr. R. Norman Shaw, R.A., three elementary schools in Liverpool, secondary schools at Goole, Wallasey and Macclesfield, additions to King William's College, I.O.M., laboratories at Liverpool University, Lancaster County Asylum Hospital and sundry branch banks for the Bank of Liverpool.

They also did a large amount of ecclesiastical work, and contributed much beautiful work to the internal decorations of ocean liners for the Cunard Steam Ship Co. and the Booth Steamship Co.

Mr. Willink was elected an Associate Member of the Royal Institute of British Architects in 1885 and a Fellow in 1898. He was also President of the Liverpool Architectural Society from 1897 to 1899.

In 1920, Mr. Willink was joined in partnership by Mr. Harold A. Dod, and practised under the style of Willink & Dod. In conjunction they were responsible for the reconstruction of the Liverpool and London and Globe Insurance Co.'s offices, Liverpool, internal decorations of steamship for the Cunard Steam Ship and the Anchor-Donaldson Line, Messrs. W. Vernon & Son's offices in the Cunard Building, and sundry war memorials, etc.

Although his professional career was such a full one, Mr. Willink found time to take an active part in public life. For sixteen years he was a member of the Liverpool City Council and for three years occupied a place on the aldermanic bench. He was chairman of the old Technical Instruction Committee and for several years was chairman of the Estate Committee. For many years he was chairman of the Leeds and Liverpool Canal Company, a member of the General Committee of the Liverpool Cathedral and for some years was chairman of the Mersey Mission to Seamen, trustee of the Blue Coat School, and hon. treasurer of the Liverpool Country Children's Fund.

Mr. Willink was one of the oldest members of the bench, having been appointed in 1893.

His wife, who survives him, was a daughter of the late Colonel H. Brabazon Urmston. He leaves two sons and three daughters.

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An Easter tour has been arranged by the Garden Cities and Town Planning Association to the Dordogne, a little-known district of peculiar interest to architects and town-planners. The party will leave London on the Wednesday before Easter, 16 April, and will return in the week-end 26-28 April. Among the towns visited will be Cahors, famous for the most beautiful example of a thirteenth century bridge in existence, its palaces built by Pope John XXII., and many other striking buildings; Rocamadour, Montpazier, a perfect example of the bastide towns built by Edward I. to secure his conquests in France and Perigueux, which, like Cahors, is of Roman or pre-Roman foundation, and contains the famous church of St. Front.

Full details of the tour will be sent on application to the Secretary, Garden Cities and Town Planning Association, 3, Gray's Inn Place, London, W.C.1.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING,

17 MARCH 1924.

R.I.B.A. ESSAY PRIZE.

The annual value of this prize was increased from 25 guineas to £50.

THE ROYAL ARTILLERY WAR MEMORIAL.

It was decided to approach the Fine Arts Commission with regard to the site of the Memorial.

PROFESSIONAL CONDUCT.

Three members having infringed the rule of professional conduct which protects a member from attempts to supplant him in his employment, one of them was censured and suspended for twelve months, one was censured and suspended for six months, and the resignation of the third was accepted.

NEWBURY BUILDING BYE-LAWS.

It was decided to communicate with the Ministry of Health in support of the Berks, Bucks and Oxon Architectural Association's appeal against an oppressive Bye-Law.

THE MANCHESTER SOCIETY OF ARCHITECTS.

The admission of the Burnley District Society of Architects as a branch of the Manchester Society was approved.

REINSTATEMENT.

Mr. J. S. Heath [*F.*] and Mr. J. F. Schofield [*A.*] were reinstated.

Notices

THE TWELFTH GENERAL MEETING.

The Twelfth General Meeting (Ordinary) of the Session 1923-24 will be held on Monday, 14 April 1924, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 31 March 1924; formally to admit members attending for the first time since their election.

To read the following paper, "Modern Dutch Architecture," by Mr. D. F. Slothouwer.

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R.I.B.A. VISIT TO KENSINGTON PALACE.

By the kind permission of H.M. Office of Works a visit to Kensington Palace has been arranged by the Art Standing Committee, to take place on Saturday afternoon, 26 April. Members and Licentiatees who wish to attend should apply to the Secretary R.I.B.A. as soon as possible.

THE ANNUAL DINNER, 1924.

It has been decided by the Council that the Annual Dinner of 1924 is to be held on Tuesday, 6 May, at 6.30 for 7 p.m., at the Trocadero Restaurant, Piccadilly, W.1. A number of distinguished guests are expected, and it is hoped that a large number of members will be present.

The price of tickets is £1 11s. 6d. for members and for members' guests (inclusive of wines and cigars). It would be a convenience if members would kindly give the names of their guests when applying for tickets. All applications, with cheques, should be addressed to the Secretary.

Early application would greatly facilitate the arrangements; and if members would send an intimation to the Secretary some days beforehand as to the friends near whom they desire to sit, every endeavour will be made, when arranging the plan of the tables; to meet their wishes as far as possible.

R.I.B.A. DIPLOMA IN TOWN PLANNING.

The examination for the R.I.B.A. Diploma in Town Planning will be held for the first time on Wednesday, Thursday and Friday, 15, 16 and 17 October, and on Monday, 20 October 1924.

Candidates applying for admission must be either Fellows, Associates or Licentiatees of the R.I.B.A., and applications must be made before 31 May 1924.

Forms of application for admission containing the Regulations and Syllabus may be obtained at the R.I.B.A.

R.I.B.A. INTERMEDIATE EXAMINATION.

The Intermediate Examination will be held on 23, 26, 27 and 29 May 1924. The closing date for receiving forms of application and Testimonies of Study is 25 April.

INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Congress will be held at the R.I.B.A. from 28 July to 1 August inclusive. A detailed programme of the papers to be read and the functions to be held in connection with the Congress is being drawn up and will be circulated to members in due course. The Membership Ticket will be 10s. 6d.

CRICKET MATCH.

The Architectural Association Cricket Club have challenged the R.I.B.A. to a cricket match, to be played on the A.A. ground at Boreham Wood on Saturday, 12 July. Mr. M. H. C. Doll [*A.*] has kindly consented to raise the team to represent the R.I.B.A., and would be glad to hear from any playing members who would be willing to take part. Mr. Doll's address is 5 Southampton Street, Bloomsbury, W.C.1.

ELECTION OF MEMBERS

INTERNATIONAL BUILDING TRADES' EXHIBITION, 1924.

The International Building Trades' Exhibition will be opened at Olympia on Friday, 11 April, at 12 noon by the Rt. Hon. John Wheatley, M.P., Minister of Health. Mr. J. Alfred Gotch, F.S.A., President R.I.B.A., will take the chair at the opening ceremony.

A complimentary ticket of admission is enclosed with this issue of the JOURNAL and the presentation of this ticket at Olympia during the Exhibition will ensure the payment of 1s. to the Architects' Benevolent Society by the organisers of the Exhibition.

The Exhibition will be open daily between the hours of 11 a.m. and 9 p.m. and will close on 26 April.

EXHIBITION OF THE CAIRO HOSPITAL COMPETITION DRAWINGS.

The drawings submitted by the following Competitors in the Qasr-el-Aini Hospital, Cairo, Competition will be exhibited in the R.I.B.A. Gallery from Monday, 7 April, to Thursday, 17 April :—

Messrs. H. Percy Adams and Charles Holden.
Messrs. Henry V. Ashley and F. Winton Newman.
Messrs. J. T. Cackett and R. Burns Dick.
Mr. E. Vincent Harris.
Messrs. H. V. Lanchester, T. Geoffrey Lucas and T. A. Lodge.
Messrs. William and T. R. Milburn.
Messrs. Charles Nicholas and J. E. Dixon-Spain (photographs only).
Messrs. William A. Pite, Son and Fairweather.
Mr. J. Reginald Truelove.

The exhibition will be open daily between the hours of 10 a.m. and 6 p.m. (Saturday, 12th, and Thursday, 17th, 1 p.m.).

Election of Members

2ND JUNE 1924.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 5 May 1924 :—

AS FELLOWS (14).

CUMMING : TARRAS TALFOURD [A. 1906], King Edward Buildings, Reading; Froomfield, Wellington Avenue, Reading.
GRANT : JOHN PETER DIPPIC [A. 1920], Bute Estate Chambers, 3 Castle Street, Cardiff; "Morningside," Dynas Powis, Glam.
KNAPP-FISHER : ARTHUR BEDFORD [A. 1914], 133 Ebury Street, Westminster, S.W.1; 28 St. Mary Abbots Terrace, W.14.
LANGMAN : HERBERT [A. 1907], 14 Hoghton Street, Southport; 10 Balfour Road, Southport.
LAWRENCE : GEORGE CHURCHUS, R.W.A. [A. 1896], 25 Orchard Street, Bristol; Clifton Grove, Clifton Hill, Clifton, Bristol.

MEADOWS : CAPTAIN SAMUEL DOUGLAS [A. 1913], Chief Architect to Municipality of Singapore, Straits Settlements.
MERRIMAN : HAROLD IAN [A. 1911], 4 Staple Inn, Holborn, W.C.1; 7 Willifield Way, Golders Green, N.W.11.
MITCHELL : GEORGE ARTHUR [A. 1909], 309 Regent Street, W.1; "Dun-Edin," Castlebar Park, Ealing, W.13.
RICHARDS : FRANCIS AUGUSTUS, M.A. Oxon. [A. 1922], 60 Tufton Street, Westminster, S.W.1; 53 Campden Hill Square, Kensington, W.8.
SHEPPARD : ARTHUR WILLIAM [A. 1894], New County Hall, S.E.1; 45 Brailsford Road, Tulse Hill, S.W.2.
SYMON : ALEXANDER [A. 1900], 16 Hart Street, Bloomsbury Square, W.C.1; 10 Church Crescent, Muswell Hill, N.10.
TASKER : ALEXANDER KERR [A. 1907], Trinity Buildings, New Bridge Street, Newcastle-on-Tyne; 23 Spring Terrace, North Shields.
WILLIAMS : FREDERICK ERNEST [A. 1891], 34 Henrietta Street, Covent Garden, W.C.2; 89 Drayton Gardens, South Kensington, S.W.10.
WILLS : GERALD BERKELEY, M.C. [A. 1908], 7 Stone Buildings, Lincoln's Inn, W.C.2; Wolmer Cottage, Marlow Common, Bucks.

AS ASSOCIATES (3).

ARTHUR : ERIC ROSS, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Department of Architecture, University of Toronto, Toronto, Canada.
MUSKER : DORIS [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Rest Cottage, Upper Colwyn Bay, N. Wales.
WHITESIDE : WALTER JACK [Special Examination], P.O. Box 604, Bulawayo, Rhodesia.

AS HON. ASSOCIATE (1).

FABER : OSCAR, O.B.E., D.Sc., 5 South Street, E.C.

AS HON. CORRESPONDING MEMBERS (5).

BRUMMER : COMMENDATORE CARL, M.A. (Member of the Royal Academy of Art, Copenhagen), Osterbrogadi 172, Copenhagen, Denmark.
FETT : DR. PHIL HARRY, Christiania, Norway.
NORDHAGEN : PROFESSOR OLAF, Trondhjem, Norway.
SAARINEN : ELIEL, University of Michigan, Ann Arbor, Michigan, U.S.A.
SLOTHOUWER : DIRK FREDERIK, P.C. Hooftstraat 143, Amsterdam, Holland.

Competitions

NURSES' HOME, ETC., COMPETITION, KINGSTON-ON-THAMES.

The President of the Royal Institute of British Architects has nominated Mr. Alan E. Munby, F.R.I.B.A., as Assessor in this Competition.

HEREFORD MARKET BUILDING COMPETITION.

Members and Licentiatees of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

IAN MACALISTER, Secretary.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Competitions (contd.)

HEREFORD : MARKET BUILDING.

Closing date, 17 April 1924. Veto issued, 4 April 1924.

LONDON : MASONIC MEMORIAL BUILDING.

Sir Edwin Lutyens, R.A. [F.], appointed one of the Assessors by the President, 6 February 1924. Conditions not yet approved by the Competitions Committee.

KINGSTON : NURSES' HOME.

Mr. Alan E. Munby [F.] appointed Assessor 17 March 1924. Conditions not yet approved by the Competitions Committee.

MIDDLESBROUGH : CONSTANTINE TECHNICAL COLLEGE.

Mr. Percy Thomas, O.B.E. [F.], appointed Assessor 28 January 1924. Conditions not yet approved by the Competitions Committee.

VALLETTA : LAY-OUT SCHEME.

Mr. Edward P. Warren, F.S.A. [F.], and Professor Patrick Abercrombie [A.] appointed Joint-Assessors, 21 February 1924. Conditions not yet approved by the Competitions Committee.

PORT TALBOT : WAR MEMORIAL.

Closing date, 7 April 1924. Conditions not yet approved by the Competitions Committee.

BRADFORD : MASONIC TEMPLE.

Closing date, 30 June 1924. Conditions not yet approved by the Competitions Committee.

STOKE-ON-TRENT : HOUSING.

Mr. W. Alexander Harvey [F.] appointed Assessor, 14 March 1924. Conditions not yet approved by the Competitions Committee.

MANCHESTER : ART GALLERY.

Dr. Percy Worthington [F.], Mr. Paul Waterhouse, F.S.A. [F.], and Professor C. H. Reilly, O.B.E. [F.], Assessors. Conditions not yet approved by the Competitions Committee.

Members' Column

FORMATION OF PARTNERSHIP.

MR. THOMAS COCKRILL, Architect and Surveyor, of 7 St. Paul's Square, Bedford, and Market Chambers, Biggleswade, has taken into partnership Mr. B. C. Sellek as from April 1st. The firm will continue to practise as Architects and Surveyors under the title of "Cockrill & Sellek" at 7 St. Paul's Square, Bedford, and Market Chambers, Biggleswade, Beds.

MR. C. CASTELOW [A.] has taken into partnership Mr. C. Berson Hill. The firm will practise under the style of "C. Castelow, A.R.I.B.A.," Architect and Surveyor, 10 Park Row, Leeds.

APPOINTMENTS WANTED.

A.R.I.B.A. (38) desires appointment with architect in London, with a view to partnership, with general experience; highest references. Sometime Lecturer in Architecture, University of Liverpool.—Apply Box 2634, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. (38), with varied experience London and abroad, desires Assistantship with view to Partnership or interest. Southern Counties preferred, but not essential.—Apply Box 2524, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIP WANTED.

A.R.I.B.A. (35) desires partnership with established architect in the West Riding or East Coast of Yorkshire. Practical experience in housing, factory construction, schools (under County Council), licensed houses and general practice.—Apply Box 1424 c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PRACTICE OR PARTNERSHIP WANTED.

ASSOCIATE (37) at present in London partnership desires to move into provinces and to purchase practice or partnership.—Box 3512, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. (40), successful practitioner, seeks partnership or practice. Southern Counties preferred. Capital available. Interview in London.—Box No. 1234, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ROOMS WANTED.

Two Associates (unmarried) would be glad to hear from anyone in possession of, or contemplating the taking of a house in central locality, where three rooms could be sublet as living accommodation. Rooms furnished or partly furnished and arrangements for service would be preferred.—Reply Box 334, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes XIV

SESSION 1923-1924.

At the Eleventh General Meeting (Ordinary) of the Session 1923-1924, held on Monday, 31 March 1924, at 8 p.m., Mr. J. Alfred Gotch, F.S.A., President, and, later, Mr. Walter Cave [F.], in the chair. The attendance book was signed by 28 Fellows (including eight members of the Council), 29 Associates (including two members of the Council), two Licentiates, and many visitors.

The Minutes of the Meeting held on 17 March 1924, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following members:—

Mr. Albert Edward Murray, R.H.A., elected a Fellow 1889, and placed on the list of Retired Fellows in 1923. Mr. Murray was a Past President of the Royal Institute of the Architects of Ireland and represented that body on the R.I.B.A. Council during the Sessions 1911-1912 and 1913-1914.

Mr. William Edward Willink, M.A. Cantab., elected Associate 1885, Fellow 1898.

Mr. Charles Stuart Delfosse, elected Associate 1882.

Mr. William Charles Antcliffe, elected Associate 1909.

Mr. John William Key, elected Licentiate 1912.

And it was Resolved that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

Mr. H. S. Goodhart-Rendel having read a paper on "English Gothic Architecture of the Nineteenth Century" and illustrated it by lantern slides, a discussion ensued, and on the motion of Professor A. Beresford Pite [F.], seconded by Professor A. M. Hind, Slade Professor of Fine Art in the University of Oxford, a vote of thanks was passed to Mr. Goodhart-Rendel by acclamation, and was briefly responded to.

The Chairman called attention to the Exhibition of drawings and photographs of the Walls and Gates of Peking, lent by Professor Osvold Sirén, of Stockholm, and also to the photographs illustrating the successful design in the competition for the National War Memorial of Victoria.

The proceedings closed at 10.20 p.m.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.

